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A TEXTBOOK FOR USE IN DAY AND EVENING
CONTINUATION SCHOOLS, AND FOR ALL WHO
WISH TO ACQUIRE A WORKING KNOWLEDGE
OF ENGLISH

BY

JOHN BENNETT

TEACHER OF ENGLISH AT THE PETER STREET DAY CONTINUATION SCHOOL, MANCHESTER
AND AT THE BYRON STREET EVENING SCHOOL FOR ADULTS, MANCHESTER



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PREFACE

THIS book, as its title implies, is an attempt to assist the student in the expression of ideas in both spoken and written English.

It is intended primarily for the use of those whose ground-work of this subject is not very extensive and who, at the same time, are beginning to realize that, no matter what their occupation is or is likely to be, a working knowledge of English is an essential part of their equipment.

Sufficient grammar is given to enable the student to avoid many of the errors that are so often met with in speech and in writing, and the terms used are those with which he is most likely to be familiar. The exercises appended to each chapter will afford abundant practice, and by them the student will be enabled to test the knowledge he has acquired.

The book has been written as the result of experience in dealing with the particular type of pupil for whom it is intended, especially in Day Continuation Schools and in Evening Classes for Adults, but it is hoped that it will prove of service to all who are anxious to become proficient in the important subject of English.

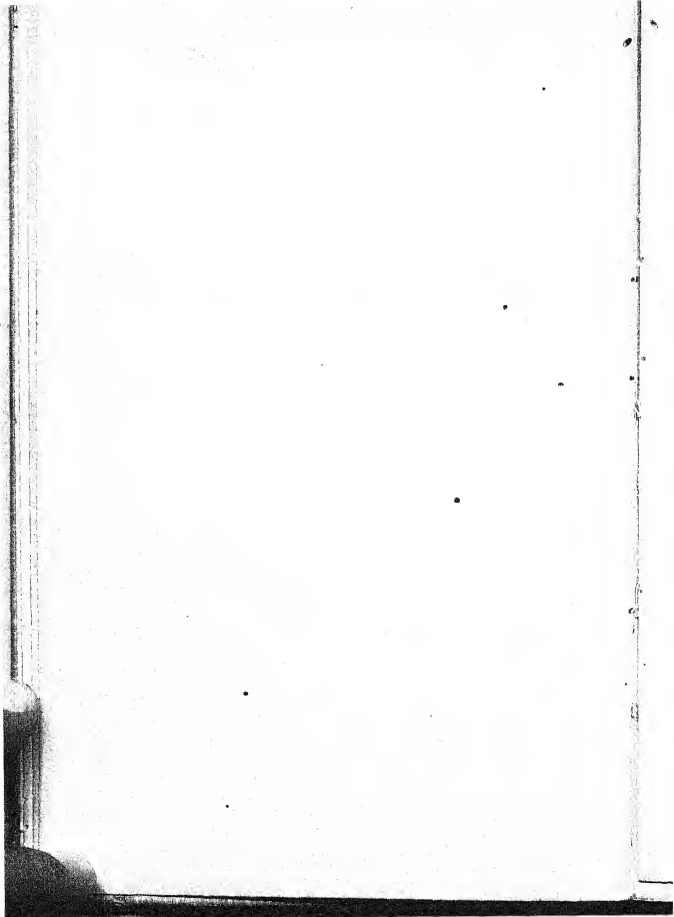
I wish to express my appreciation of the kindly interest shown by my chief, Mr. W. P. Rutter, M.Com., and also to thank my colleague, Miss Lillie Fletcher, for valued assistance in checking the manuscript.

MANCHESTER.

JOHN BENNETT.

संनशाह - विनय, लाकुल

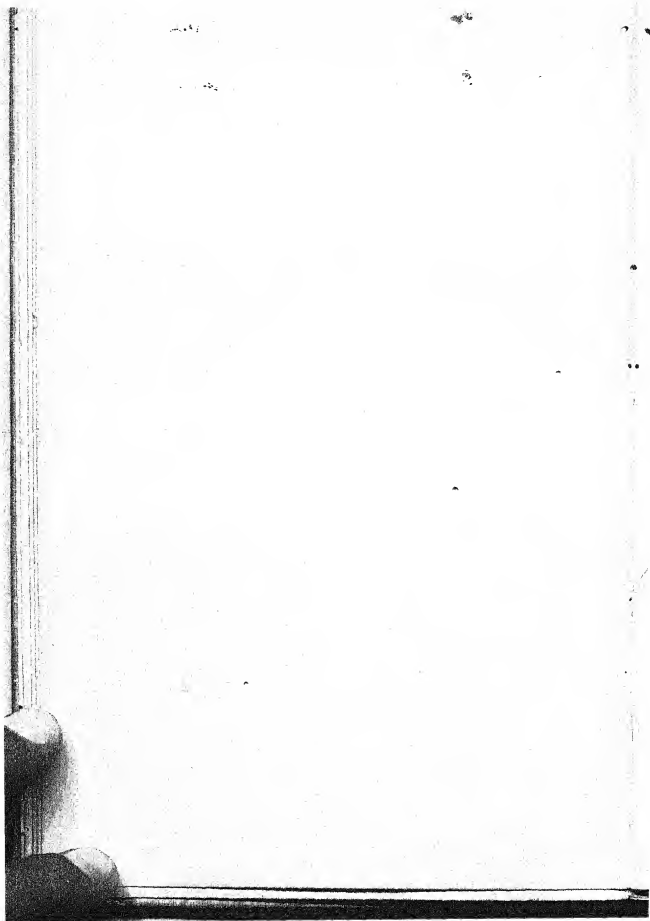
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SELF-EXPRESSION IN ENGLISH

CHAPTER I

TO THE STUDENT

THE object of this book is to assist you in your study of English—one of the most important subjects in the world. To the man of commerce and industry, to the lover of literature, to the statesman, and to the sportsman, a good working knowledge of English is of first importance.

You have had some training at school in this subject, and have probably done many exercises of all types, in grammar, in composition, and in oral expression. Now, however, it may be that you are in business, and are required to put the knowledge you have previously obtained to practical use, and you are finding that the writing of a business letter is not such a simple matter as you were once tempted to think.

The ability to express your thoughts in a clear and, at the same time, an attractive way demands a certain amount of definite training, and it is hoped that the exercises given in this book will be of considerable assistance in this direction.

Language consists in the expression of thoughts by the medium of words both spoken and written, and when thoughts are put into words in such a way that others are given a clear impression of what is already in the mind of the speaker or writer, then language has been effectively and correctly used. To do this demands the right use of words, coupled with that handmaid of language, grammar; the art of punctuation, when it is correctly employed, will also assist you in written work to make your meaning clear.

It is necessary at the outset, to emphasize the importance of a good, legible style of handwriting and the cultivation of correct spelling. These points are frequently neglected by

students, very much to their own detriment. Remember that at some future time, the writing of a letter may prove to be the most important event in your career, and it should be your constant aim in writing, to develop neatness and legibility so that, when you have practised sufficiently, these things as well as speed will come without any conscious effort.

You will learn much of your spelling by keeping your eyes open as you go along the streets, and by careful observation as you read your books or newspapers. At the present time there are many attractive advertisements and beautiful posters which will help in teaching you how to spell. Whenever you see a word, the spelling of which causes difficulty, look closely at it in order to obtain a correct mental picture; you will find that this method is far more valuable to you than trying to remember a number of spelling rules and their corresponding exceptions, and you will then experience little difficulty with words such as chief, receive, believe, principal, queue, and quay.

The exercises given with each chapter should be done carefully and, in every case, attention should be given to handwriting because this is as much a part of your English as the answer to the question itself. The first exercise consists of a number of questions varied in type: these will enable your teacher to find out your capabilities in this important subject.

EXERCISE I

1. *Handwriting Exercise.* Copy about twenty lines from any book or newspaper. This should be in your best writing so that you set for yourself a high standard in this respect. Compare your work from time to time with this exercise.

2. Re-write the following sentences, but substitute for the words in brackets, one word which means exactly the same. The word you use should contain either "ei" or "ie." Check your spelling from the dictionary.

- (a) The book is (belonging to them).
- (b) The grocer made a mistake in (putting on to a scale) the goods.
- (c) (Take advantage of) every opportunity that comes to you.
- (d) I did not (accept the truth of) his story.
- (e) A horse is guided by (something made of leather).
- (f) The army (came against) the city hoping to take it.
- (g) It was a (release from pain) when the tooth was extracted.
- (h) The dishonest man was not able to (get back again) his lost character.

3. Use the following words correctly in sentences: accept, except.

allusion, illusion, dependant, dependent, deference, difference, precedent, president. Refer to the dictionary in case of uncertainty.

4. Write a description of any incident to which the following words might refer: station, man, bookstall, wallet, boy, spectator, excitement, explanation. Use the words in the order given, and supply a suitable title to your account.

5. Give a list, showing titles and authors of about a dozen books you have read. Let your selection be a fair indication of your general reading.

6. Write a short account of any story in which you have been specially interested.

7. Describe "Flowers" from the standpoint of (a) A gardener. (b) A visitor to a garden. (c) A sick person.

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CHAPTER II

WORDS

WORDS are the keys with which you unlock your thoughts but, like all other keys, they must fit the lock otherwise the result will be confusion.

Mrs. Malaprop in Sheridan's play, *The Rivals*, was often terribly mixed up in her use of words. She said "geometry" when she meant "geography," "preposition" instead of "proposition," and she made many other similar blunders. Mrs. Malaprop, however, does not stand alone in this particular respect; in the course of your own experience you have doubtless heard many people who have used words quite incorrectly and often with very humorous results.

To acquire a good vocabulary, it is necessary to read widely from the best authors, and to make frequent use of the dictionary whenever you meet a word the meaning of which is not clear. This means abundant labour, but it is labour that is well worth while, for it will provide a store of "keys" that will always be at hand ready for use.

There is a wonderful romance in the study of words because many words have a history that goes back into the past ages. Take, for example, the word "panic." In the far-off days people used to pay homage to Pan, the god of flocks and shepherds. According to an old legend, this god was supposed to appear suddenly to travellers, very much to their dismay, and therefore any sudden fright was supposed to be due to the god Pan, and consequently called a Panic fear. The word "tantalize" is derived from the old story of Tantalus who was condemned to suffer eternal thirst, and was placed in the midst of water which, however, receded when he tried to drink of it. So it is with many words; they are romantic things, and it is a fascinating study to trace their story and to learn their pedigree.

In English there are many pairs of words, such as "there" and "their," "hear" and "here," "piece" and "peace"; words that are pronounced practically alike and with very

little difference in spelling, but differing vastly in meaning. Words of this type are likely to cause confusion unless great care is taken to use them in their right connection.

There are other words, like "check, control, curb, stop," different in form but having similar meanings, and these may be usefully employed in many cases to avoid monotony or, as the schoolboy said, "when you don't know how to spell the other one!"

Be very careful in your choice of words. Never use a difficult or an uncommon word if a simple one will answer your purpose equally well; there is no point in using a dictionary as you write your letters so that you may discover the long words, because, in all probability, the person to whom you are writing will need to consult one as well in order to understand your meaning!

Avoid using either in writing or in speech such pointless expressions as "ripping" or "topping"; also in written work do not use words like "pal" and "boss," although these may be sometimes employed in conversation.

Words that have dropped out of common use and expressions in dialect should not be made use of because their meaning is not generally understood: similarly, do not employ a foreign word or phrase when your meaning can be expressed with equal clearness in English.

Remember always that the sole aim of speaking or writing is the transference of thought, and if great care is not taken in the selection of the words that are used in order to express ideas, it is impossible to give an accurate picture to someone else. It is only by careful and constant practice that you will become a proficient artist in the use of words.

EXERCISE II

1. What is a dictionary? Explain how it is arranged and mention all that it tells about a word. Illustrate your answer by giving three examples.

2. Use the following words correctly in sentences: principal, principle, stationery, stationery, practise, practice, affection, affectation, council, counsel.

3. Re-write the following sentences, but use only one word in place of those in brackets—

(a) We (went for a ride in a motor-car) to London.

(b) The train was (well up to its time) this morning.

(c) He was (one of those people who was always worrying and asking about things that did not concern him).

(d) The weather is (pretty much what you would expect it to be at this time of the year).

(e) He was (a person who could always be depended upon).

(f) The speed of the train (began to get quicker and quicker).

4. Use in sentences words that are opposite in meaning to: praise, early, noisy, difficult, agree, guilty, honest, expand, increase, ascend.

5. The following words can be used to express two meanings. Make two sentences for each of them to illustrate this fact. Object, minute, contract, conduct, invalid, converse.

6. Supply the words that are missing from the following poem—

FANCYING

Last night I heard a rustling,
Rustling among the leaves.
Could it be that I heard, when the leaves were stirred
A fairy band, tripping hand in . . . ?
But they told me no more,
Things were just as . . . ,
So it must have been only a rustling,
. . . among the leaves.

I saw a wond'rous . . .
Twinkling among the stars.
Maybe I had seen a beautiful queen
Walking up and . . . , in her jewelled crown.
But a cloud hid the . . .
Of the stars from my sight,
So it must have been only a . . .
Twinkling among the stars.

I watched the wild waves rolling,
. . . in from the sea.
Had the King of the Deep awakened from . . .
And was sending his . . . to bring me to his den!
But soon on the breast
Of the deep, there was . . . ,
So the waves must have only been rolling,
. . . in from the . . .

7. Copy from your dictionary the meaning of the words "synonym" and "homonym." Give three examples of each.

8. Alter the construction of the following so as to remove the apparent contradiction—

(a) Dine here and you will be fed up.

(b) Come and be measured for one of our suits: you will be sure to have a fit.

(c) I was late because our clock has started stopping.

(d) Here there were cross-roads and we did not know if the road to the left would be right.

(e) He was the first last week to be taken to the infirmary because he did not look behind before he crossed the road.

9. Re-write the following, making any alteration in the wording you consider necessary, but expressing the same ideas—

- (a) A margin should be left on the left hand side of the paper.
- (b) I notice that you take no notice of that notice.
- (c) They threw out the proposal after going through it thoroughly.
- (d) All of a sudden the train stopped.
- (e) He had only got half an hour in which to get to the station.
- (f) I knew that their new house was there.
- (g) We were where we were told to be.
- (h) He'd never take heed though I've advised him.

10. Explain clearly what is wrong with the following "Malapropisms."

- (a) Promise to forget this fellow—to illiterate him from your memory.
- (b) She should be mistress of orthodoxy that she might not mispronounce words.

(c) I laid my positive conjunctions on her, never to think on the fellow again.

- (d) Lead the way and we'll precede.

(e) Fly with the utmost felicity, to be sure, to prevent mischief.

- (f) Why, murder's the matter—but he can tell you the perpendiculars.

11. Re-write the following passage, shortening the account as much as possible by the use of appropriate words in place of the unsuitable passages it contains—

The man came into the room and went up the steps on to the platform and he would keep on trying to make a speech. The people who were in the room must have been a good tempered lot or else they would have had him pulled off and thrown out of the building, but instead they only laughed and some of them shouted out for the people to be quiet and to give the man a chance of being heard.

When, after a long time and the noise had died down, the people in the room got an idea of what the man was trying to say, but anybody could easily tell that he was no good at making a speech. When he was talking, he said one thing over and over again and afterwards he would say a thing and then, in the next breath, say something that meant just the opposite, and when he came to talk about the strike that was going on, he added a whole lot of things to what was really happening. This sort of talk was all very well in its way and filled in a bit of time but it was of no use whatever in trying to find out a way to bring all their difficulties to an end or to answer the questions as to hours and wages that everybody had been asking about for such a very long time.

The people who were listening, soon began to see this and so they started being restless and a good many of them shouted out for the man to stop his rambling talk and to let somebody else get on to the platform who could talk with a bit of sense.

(291 words).

Exercise in
or.

TODAY
13 May

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CHAPTER III

WORDS AS PARTS OF SPEECH

To speak and to write correctly, certain recognized laws must be observed, and these laws grouped together are called the Grammar of a language.

Words are referred to as belonging to different parts of speech, and this classification varies in accordance with the particular work the words are called upon to perform. We may speak of "a large and beautiful garden," or a "garden seat," and it will at once be seen that, while there is no difference in the spelling or pronunciation of the word "garden" in either case, there is obviously a difference in the sense in which the word is used. In the first example, some words are used to describe "garden" and, in the second, the word "garden" is made use of to describe something else. Therefore this word must be a different part of speech in each example.

In English, words are classified into eight different parts of speech—

✓ The Noun Class, in which are placed all words used for naming, as: Smith, John, boy, pin, book.

The Adjective Class, which includes words that are used to describe nouns: good, bad, green, new, two, first.

The Pronoun Class contains words that are used instead of nouns: he, it, who, them, those.

The Verb Class has in it all words that tell about a state or action such as: run, see, fight, build, hate, sing.

✓ The Adverb Class, where words are found that modify verbs, adjectives, and other adverbs: quickly, greedily, pleasantly, much.

The Preposition Class has all words that are used to show the connection in meaning between certain words: across, through, by, in, of.

The Conjunction Class, having in it those words that join words, or groups of words together: and, but, for.

The Interjection Class, where words are placed that are used to express surprise or emotion: oh! alas!

In order to discover to which part of speech a word belongs, it is necessary to find out the work it is doing in the particular case under consideration. If the word is naming somebody or something, it must be placed in the Noun Class; if it tells us what a noun does, or what is done to it, it should go in the Verb Class; if it gives additional information regarding a noun, its place is in the Adjective Class; and so on for each part of speech. Each class has its own special function to perform, and it is not possible to do without any one of them: the Interjection Class is the one of least importance, and even this cannot be dispensed with without losing something of the effect it is desired to convey.

EXERCISE III

1. What part of speech is each word in the following—
 - (a) The little boy told the tall man a fairy story.
 - (b) A bright morning drives dull care away.
 - (c) The cruel man struck the poor dog heavily.
 - (d) The strong wind blew the tall hat across the wide road.
 - (e) The little boat battled bravely against the cruel waves but alas! it sank into the deep.
2. Add suitable adjectives to the following nouns and place them together in sentences: house, man, crowd, pencil, person, hill, river.
3. Add suitable adverbs to the following verbs and place them together in sentences: runs, talks, sing, fights, punished, cried, played, acted.
4. Combine a word from the first list with a word from the second, and place them together in sentences.
 - (a) Enjoyable, generous, shouted, asked, terrible, eloquent, walked, keen.
 - (b) Quickly, speech, storm, politely, loudly, student, person, holiday.
5. Write sentences using the following words as the parts of speech indicated—
 - (a) "Brave" as a noun, an adjective, and a verb.
 - (b) "Cry" as a noun and a verb.
 - (c) "Direct" as an adjective and a verb.
 - (d) "Head" as a noun, a verb, and an adjective.
 - (e) "Second" as a noun, an adjective, and a verb.
6. Re-write the following passage, making any alterations you consider necessary—

Mr. Brown and Mr. Johnson were neighbours, but Mr. Brown and Mr. Johnson did not get on very well; Mr. Brown would quarrel with Mr. Johnson and Mr. Johnson would quarrel with Mr. Brown at every opportunity.

One night it so happened that Mr. Brown went to the pictures and when Mr. Brown was comfortably settled in Mr. Brown's place, much to Mr. Brown's dismay, Mr. Brown saw Mr. Brown's neighbour, Mr.

Johnson sitting right in front of Mr. Brown : this was annoying, especially as Mr. Johnson had omitted to remove Mr. Johnson's hat. This fact seemed to irritate Mr. Brown so Mr. Brown very rudely told Mr. Johnson that Mr. Brown had come to see the pictures and not to view Mr. Johnson's old hat. Mr. Johnson looked at Mr. Brown but Mr. Johnson said nothing, nor did Mr. Johnson attempt to remove Mr. Johnson's hat. This irritated Mr. Brown so Mr. Brown called for the attendant and told the attendant that the person in front of Mr. Brown had refused to remove that person's hat and consequently Mr. Brown would not be able to see.

The attendant informed Mr. Johnson that Mr. Johnson must remove Mr. Johnson's hat or Mr. Johnson would be compelled to leave the theatre. Mr. Johnson replied that Mr. Johnson had not been asked to take off Mr. Johnson's hat; the only thing that Mr. Johnson knew was that some person sitting behind Mr. Johnson had made an unkind remark and Mr. Johnson supposed that such a remark could only come from Mr. Brown. Mr. Brown retorted that politeness would be wasted on Mr. Johnson; the attendant asked Mr. Brown and Mr. Johnson to be quiet as the show was about to commence or Mr. Brown and Mr. Johnson would be compelled to finish the argument outside.

Mr. Brown glared at Mr. Johnson, Mr. Johnson glared at Mr. Brown, the attendant glared at both Mr. Brown and Mr. Johnson; Mr. Johnson took off Mr. Johnson's hat, Mr. Brown settled in Mr. Brown's place, the attendant left Mr. Brown and Mr. Johnson, and the show commenced.

7. Make up a sentence containing an example of all the parts of speech.

8. Fill in the missing prepositions—

- (a) I cannot agree . . . your proposals.
- (b) This does not conform . . . the regulations.
- (c) We shall be pleased to comply . . . your request.
- (d) I took exception . . . his remarks.
- (e) These articles differ . . . the samples.
- (f) I insist . . . having the goods I ordered.
- (g) He will not profit . . . his dishonesty.
- (h) Your promotion will be dependent . . . your ability.
- (i) I have ceased to correspond . . . my friend.
- (j) Wilson and Jones never agree . . . each other.
- (k) This is different treatment . . . what I expected.
- (l) You have conferred . . . me a favour.

अनुप्राशन - शब्द व्य रूप विभक्ति

CHAPTER IV

CHANGES IN WORD FORMS

SOMETIMES people speak of "a book," and sometimes of "two books"; they may refer to "a lion" or to "a lioness"; they talk of "a poor person," "a poorer person," or "the poorest person"; they say, "a horse's tail" or "the boys' team." These changes in the form of a word that express different meanings are called Inflexions, and while many inflexions in English have fallen out of use, some of the parts of speech still retain certain changes of form.

Nouns are inflected to show number, gender, and case.

Number, as its name implies, tells whether one thing or more than one thing is referred to. If only one thing is implied, the noun is said to be in the Singular Number as, boy, lesson: if more than one thing is indicated, the noun is in the Plural Number as, boys, lessons. Thus, to form the plural number from the singular, s has been added and this is the most common way of indicating the change. In some cases, however, the singular already ends in s, as in the word "glass," and when this is so the plural is formed by adding es, which enables the word to be pronounced. In other instances, the vowel in the singular form of the word is changed in order to form the plural and no addition is made to the word, as in the case of "mouse" and "mice."

Gender is the grammatical way of indicating sex and, in English, this follows the natural order of things. Names of males are said to be of the Masculine Gender, and names of females of the Feminine Gender. Where the word by its form gives no indication of sex and is common to both, as in the words "friend" and "relation," the noun is of the Common Gender, and inanimate objects are referred to by nouns of the Neuter Gender.

Feminine nouns are frequently formed from the masculine by the addition of -ess as, "prince, princess"; "poet, poetess" "mayor, mayoress." Sometimes a different word is used, and, in other cases, a word is placed before or after. The following

cases where the word has more than two syllables, comparison is shown by placing "more" for the comparative and "most" for the superlative, before the positive, as: expensive, more expensive, most expensive.

In some cases the degrees of comparison are irregular in form as indicated by the following examples—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good	better	best
bad	worse	worst
many	more	most
little	less	least

It should be carefully noted that the comparative degree can be used only when two things are being discussed: the expression, "This is the better of the two" is correct and not "the best of the two." *जैसे* *सुगंध के दो वस्तुओं में से*

Pronouns, in addition to being inflected for number, gender, and case, are also changed to indicate Person. This inflexion shows whether the person is speaking, then the pronoun is in the **First Person**. The **Second Person** indicates the person spoken to, and the **Third Person** shows the person spoken of. The following list gives the various inflexions of the pronoun.

FIRST PERSON, MASCULINE AND FEMININE

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nominative	<u>I</u>	<u>we</u>
Objective	<u>me</u>	<u>us</u>
Possessive	<u>my, mine</u>	<u>our, ours</u>

SECOND PERSON, MASCULINE AND FEMININE

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nominative	thou	ye, you
Objective	thee	you
Possessive	thy, thine	your, yours

THIRD PERSON

<i>Case</i>	<i>Singular</i>		<i>Plural</i>	
	<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	<i>All genders</i>
Nominative	he	she	it	they
Objective	him	her	it	them
Possessive	his	her, hers	its	their, theirs

EXERCISE IV

1. Change the following nouns into the plural number and place them in suitable sentences: cargo, thief, box, tooth, key, cliff, knife.

2. Combine each group of words into a sentence, but change the nouns given to the feminine form—

- (a) Tiger, lion, earl.
- (b) Hero, lad, giant.
- (c) King, bridegroom, son, lord.
- (d) Husband, heir, duke.

3. Insert the apostrophe where necessary—

- (a) The lady's glasses were on one of the tables in the ladies room.
- (b) The boy's cap was claimed by several of the boys.
- (c) The leaves are falling from the trees in the man's garden.
- (d) Tom's watches were taken from the jeweller's window.
- (e) The boys from Brown's school were granted four weeks holiday.

4. Complete the following table—

Positive
great
true

Comparative
greater

Superlative
greatest
driest

happy
wonderful
beautiful

5. Make up sentences containing examples of—

- (a) A noun, common gender, and an adjective, superlative degree.
- (b) A plural noun and an adverb, positive degree.
- (c) A pronoun and a preposition.
- (d) A masculine noun, an adjective and an adverb, comparative degree.

The Nehru was one of the greatest leader in India.

CHAPTER V

THE VERB

THE verb is one of the most important of the parts of speech because it is used for telling something, for making a statement, or for giving some information. Therefore no thought can be completely expressed in words without making use of a verb. The man *runs* ; the dog *barked* ; he *slept* ; these are examples of verbs.

Verbs may be divided into two main classes. A Transitive Verb describes an action that is directed to some object. "He hit the boy"; the verb "hit" indicates an action passing over to the object "boy," and thus the object makes complete the sense of the verb. An Intransitive Verb describes an action, that is complete in itself, and does not pass over to any object as, it *rains* ; dogs *bark*.

Verbs have inflexions to show Voice, Mood, Tense, Number, and Person.

Voice is the form of the verb which indicates whether the noun or pronoun that goes with the verb, does something or has something done to it. When the noun is the performer of an action, the verb is in the **Active Voice**: when something is done to the noun, the verb is said to be in the **Passive Voice**. "The man struck the desk": here, the noun "man" is shown by the verb "struck" to be the doer of an action and therefore the verb is in the active voice. If, however, the sentence is altered to, "The desk was struck by the man," the verb "was struck" is referring to the noun "desk," and implying that some action has been performed on it, hence the verb in this case is in the passive voice.

Mood is the form of the verb which indicates the manner in which a statement is made. If the expression is in its simplest form, without any question of doubt or command, the verb is said to be in the **Indicative Mood** as: I walked. We went home.

When the verb expresses a command or makes an entreaty as, "Come here"; "Have compassion," it is in the **Imperative Mood**.

If the verb implies doubt, wish, or condition, it is in the Subjunctive Mood as, "If I *were* king, you would be queen."

Tense shows the time of the action, and also its state of completion. There are the Past, the Present, and the Future Tenses as represented by "I walked," "I walk," and "I shall walk": these indicate the time of the action. The following forms show its state of completion: Indefinite, Continuous, Perfect, and Perfect Continuous.

Here is a list of the tenses—

Past Tense.	Indefinite.	I walked.
	Continuous.	I was walking.
	Perfect.	I had walked.
	Perfect Continuous.	I had been walking.
Present Tense.	Indefinite.	I walk.
	Continuous.	I am walking.
	Perfect.	I have walked.
	Perfect Continuous.	I have been walking.
Future Tense.	Indefinite.	I shall walk.
	Continuous.	I shall be walking.
	Perfect.	I shall have walked.
	Perfect Continuous.	I shall have been walking.

Number. When the noun to which the verb refers is in the Singular, the verb must also be in the Singular, and Plural when the noun is plural.

The boy runs across the street. (Singular).

The boys run across the street. (Plural).

Person. The verb is changed to agree with the form of Person in its pronoun—

First Person.	I walk.
Second Person.	Thou walkest.
Third Person.	He walks.

EXERCISE V

1. Underline the verbs in the following sentences—

- The train came slowly into the station.
- We entered a compartment.
- The people carried their luggage.
- We completed the journey.
- The rain poured down all the day.
- We found our apartments quite easily.

2. Change the following sentences from the active to the passive voice—

- (a) The guard blew a whistle.
- (b) The porter carried my bag.
- (c) A collector punched our tickets.
- (d) We saw a motor bus.
- (e) We reached our lodgings quickly.

3. Change from passive to active.

- (a) We were told by the porter to get out of the train.
- (b) My bag was lifted from the rack by a gentleman.
- (c) I was hurried by the crowd to the barrier.
- (d) We were met by the guide at the station.
- (e) The guide was welcomed by us.

4. Add suitable verbs to the following, and place them together in sentences: We. I. They. The holiday. Our friends. The waves. A motor.

5. Express the following sentences in the past tense—

- (a) I dream about my holiday.
- (b) We spend plenty of money.
- (c) They think of visiting Blackpool.
- (d) I tie up my luggage in a parcel.
- (e) We sleep badly when we travel during the night.

6. Make up sentences giving examples of—

- (a) A verb, active voice, and an adverb, comparative degree.
- (b) A verb, past tense, and an adverb, positive degree.
- (c) A verb, passive voice.
- (d) A verb, imperative mood.
- (e) An adverb, superlative degree, and a verb, future tense.

CHAPTER VI

WORDS GROUPED TOGETHER

It would be impossible to convey any meaning if words were used in an isolated way. It is nonsense to say, "Water of fetch pail a Jack hill went the up to"; but the meaning is quite clear when the order of the words is rearranged and the expression becomes, "Jack went up the hill to fetch a pail of water." Exactly the same words have been used in both cases but, in the first instance, they are used without any regard to order, while in the second, they are arranged in a logical manner: somebody has been mentioned—Jack, and something has been said about him. Thus, a completed thought has been expressed in words and this is called a sentence.

Each sentence is divided into two parts: whatever is spoken about is called the *Subject*, and what is said about the subject is called the *Predicate*. When a sentence is divided into its different parts, it is said to be analysed, so in the following expressions there are the divisions—

<i>Subject</i>	<i>Predicate</i>
The cruel man	kicked the dog.
He	went away.
Flowers	are beautiful.
The train	moves quickly.

These are the two main divisions of a sentence, but it is often necessary to work out the analysis in greater detail. Take, for example, the sentence, "The goods train killed a poor man yesterday." The verb "killed" is expressing an action that is not in itself complete; it is a transitive verb, and the action of killing necessarily passes on to someone else—man; therefore this word completes the sense, and is called the *Object*. Similarly, the word "yesterday" extends the idea expressed by the verb, indicating when the action occurred and this is called the *Extension of the Predicate*. The full analysis of this sentence would be—

<i>Subject.</i>	<i>Predicate.</i>	<i>Object.</i>	<i>Extension of Predicate.</i>
The goods train	killed	a poor man	yesterday.

The words in *italics* constitute the real subject and object; the other words used with them are called enlargements.

When a sentence contains one verb and one subject, it is said to be a *Simple Sentence*. Often, however, a sentence is used in which there is a "clause" containing a verb, and this clause is dependent upon another part of the sentence for its full meaning. A sentence of this type is called *Complex*, and it is divided into (1) a *Principal Clause*, and (2) one or more *Subordinate Clauses*. Here is an example fully analysed. "The old man thought that he was ill."

<i>Clause.</i>	<i>Kind.</i>	<i>Connective.</i>	<i>Subject.</i>	<i>Predicate.</i>	<i>Object.</i>	<i>Extension of Predicate.</i>
The old man thought	Principal		The old man	thought		
he was ill	subordinate object of "thought."	that	he	was ill.		

In a complex sentence, three distinct types of subordinate clause may be employed: (1) *A Noun Clause*, (2) *An Adjective Clause*, (3) *An Adverb Clause*. Each clause with regard to some other word in the sentence, does the work of the particular part of speech after which it is named. Take this simple sentence, "The boy said it." Fuller information can be given in the complex sentence, "The boy, who is a student at the Continuation School, said that he would visit his uncle when the cricket season was over." The clauses in this sentence are—

I. The boy said	Principal.
II. who is a student at the Continuation School	Adjective, describing "boy."
III. that he would visit his uncle	Noun, object of "said."
IV. when the cricket season was over.	Adverb, modifying "would visit."

There is a third kind of sentence which consists of two or more independent statements joined together by a conjunction. This is called a *Compound Sentence*, and the following example shows the method of analysis.

"Mary sang a song sweetly and Tom played the piano cleverly."

<i>Sentence.</i>	<i>Connective.</i>	<i>Subject.</i>	<i>Predicate.</i>	<i>Object.</i>	<i>Extension of Predicate.</i>
Mary sang a song sweetly	and	Mary	sang	a song	sweetly
Tom played the piano cleverly.		Tom	played	the piano	cleverly.

EXERCISE VI

1. Analyse the following simple sentences.
 - (a) The daring burglar robbed the large house yesterday.
 - (b) He appeared before the magistrates.
 - (c) They ordered his imprisonment.
2. Analyse the following complex sentences.
 - (a) The burglar who robbed the large house, was caught.
 - (b) The magistrates, when they heard the evidence, sentenced him.
 - (c) I knew that he would be punished.
3. Analyse the following compound sentences.
 - (a) The burglar was caught and the policeman took him away.
 - (b) The policeman gave evidence but the burglar contradicted him.
 - (c) The magistrates believed the policeman and the prisoner was sentenced.
4. Analyse the following sentences.
 - (a) The magistrates said that they would hear the case.
 - (b) The policeman brought the prisoner into the court.
 - (c) The clerk in a loud voice called the policeman.
 - (d) The magistrates spoke to the clerk and the policeman grasped the prisoner but the people went out of the court.
5. Underline the subordinate clause in each of the following sentences, state the kind of clause and the work it does.
 - (a) I believe that the house was robbed yesterday.
 - (b) The man who robbed the house has been captured.
 - (c) The owner cried because he had been robbed.
 - (d) The burglar ran when the policeman appeared.
 - (e) You have passed the place where the burglar was caught.
 - (f) When the case is tried, the burglar will be punished.
 - (g) That he will be sorry is easily understood.

CHAPTER VII

WORDS IN RELATION TO EACH OTHER

WORDS, like people, must agree with one another if there is to be harmony, and the part of grammar that deals with the relationship of words to each other is called **Syntax**.

If an expression like "I were going home" is used, it is felt instinctively that there is something wrong. There is; a definite law of agreement has been broken and correctness in speaking and writing is essentially obedience to these laws, some of which are summarized briefly in this chapter.

(a) **The Verb must Agree with its Subject in Number and Person.** In the sentence, "I know that he is right"; the verbs "know" and "is" are in the same number and person as their subjects "I" and "he."

When the subject is a collective noun, such as "crowd" or "congregation," the verb may be singular or plural according to the idea in the mind of the speaker. "The team plays well," infers the team as a whole. "The committee were divided in opinion"; in this case the thought is about the individual members of the committee.

Two or more singular nouns forming one subject, take a verb in the plural. "Harry and Jack are happy." If, however, these nouns are separated by words like "or" and "nor," the singular idea is implied and the verb must be in the singular: "Neither Harry nor Jack is happy."

(b) **The Split Infinitive.** Sometimes an expression like the following is used: "I hope to soon go on my holiday." This is called the Split Infinitive, and should be avoided by a reconstruction of the sentence.

(c) **Double Negatives.** When two negatives are used, they make an affirmative: "I did not never like him" is more correctly expressed, "I never liked him."

(d) **Prepositions.** Notice carefully the use of prepositions: they should govern the objective case: "They all laughed except he" should be written, "They all laughed except him." Certain words are followed by a particular preposition: "different

-to" is a very common error, this should be "different from."
 - Note the following pairs of words: accordance with; accus-
 -tomed to; derive from; discharge from; independent of; in-
 -different to; hope for; meet with; object to; popular with;
 -profit by. Whenever possible arrange a sentence so that the
 last word is not a preposition: it is much more forceful to
 - say, "To whom were you referring?" than "Whom were you
 - referring to?"

(e) Order of Words. A common and often a very amusing
 type of error is caused by departing from the natural order of
 words. "For sale, a table by a lady with thick top": this
 obviously should be "For sale by a lady, a table with thick
 top." All words that refer to one particular thing in the
 sentence should be grouped together, otherwise some very
 amazing statements will be made.

EXERCISE VII

Correct the following sentences and state why the construction given
 is incorrect—

(a) Wanted for the season, a room by two gentlemen about thirty
 feet by forty feet with electric light.

(b) Neither of them are prepared to pay more than twenty pounds
 for it.

(c) The room must be different to the ones usually advertised.

(d) They wish to use the smallest half of it for an office.

(e) The youngest of the two gentlemen will act as manager.

(f) The three first instalments of the rent will be paid in advance.

(g) A man and boy is also both required to help in the office.

(h) We didn't want to advertise no longer than we could help.

(i) The room we should like to get is their.

(j) You can have a room either on the top floor or in the basement or
 at the front.

(k) Two office boys have applied for the position and I chose the
 eldest.

(l) I wrote a letter accepting the man's offer to paint the room with
 a fountain pen.

(m) A door and a window was on one side of the office.

(n) We inspected several rooms but there is not one of them alike.

✓ CHAPTER VIII

PUNCTUATION

IN a sentence like the following, "Don't come in a hurry," a definite idea is conveyed; someone is told to come, not in a hurried manner but in a leisurely fashion. An altogether different impression, however, can be given without in any way altering the wording of the sentence; thus, "Don't come; in a hurry," implies that we do not wish the person to come at all as we have no time to be bothered with him. Again, we may be answering some query raised by the person with whom we are in communication and, at the same time, instructing him to come quickly. Then the sentence is written, "Don't: come in a hurry." We have thus given an altogether different meaning to the words by employing certain conventional signs called **Punctuation Marks**, and these signs constitute an important part of English.

They are useful because

(a) They help us to make our meaning quite clear.

(b) They assist a person who is reading to understand, in the correct sense, the meaning of what is written.

Here is an example of punctuation definitely used to convey a certain meaning. In Tom Hood's poem *A Lay of Real Life*, there is the following verse—

Who stroked my head, and said, "Good lad,"
And gave me sixpence, "all he had";
But at the stall the coin was bad?

My Godfather.

The writer has placed the words "all he had" within inverted commas, thus implying that the godfather said that it was the only coin he possessed and, as this proved to be a bad one, we infer that the godfather was a deceitful and a stingy type of person. If the inverted commas had been omitted, it would have indicated a benevolent type of man who gave away his last sixpence and we should have been inclined to think kindly of him in spite of the fact that the coin was not a good one.

The following example of a carefully punctuated sentence is taken from George Meredith's *Vittoria*:

He had been a conspirator since the days when the Austrians had the two fine apples of Pomona, Lombardy and Venice, given them as fruits of peace.

A misplaced comma in this extract would have upset the facts which the writer wished to convey.

The most important punctuation marks are—

(a) **The Full Stop (.)**. This is used at the end of a sentence and is a sign that a complete thought has been expressed, as, "The rain ceased so I went home."

It is also used to indicate an abbreviated word, as, Jan. for January; B.A. for Bachelor of Arts.

(b) **The Colon (:)**. This is employed for dividing equally balanced clauses in a sentence, for example, "The train was late again this morning: unpunctuality seems to be the rule rather than the exception on this line." The colon may also be used to introduce a quotation from either a speaker or a writer.

(c) **The Semicolon (;)**. This marks a break in the thought, but not so strong a break as to demand the use of a colon as, "I returned the book you lent me; I thoroughly enjoyed it."

(d) **The Comma (,)**. This is a sign that suggests only a slight break in the sense, and indicates that only a very brief pause should be made as shown in the following examples—

Tom, John, and Peter went for a walk.

When you come, bring some music.

Tom said, "I do not like it."

The comma, lifted above the line, is also used to mark the omission of a letter from a word as, "don't" for "do not"; "tis" for "it is"; "that's" for "that is"; "they're" for "they are."

(e) **Inverted Commas (" ")**. These are used to mark a quotation from a writer as, Mr. Brown wrote to his friend, "Will you please come to see me to-morrow." The actual words of a speaker must also be placed within inverted commas, as, The man said, "Shut the door."

(f) **Question Mark (?)**. This is placed after a direct question. "Can you do it?" A question mark within brackets is also employed to denote uncertainty as to some information given as, "The Battle of Waterloo, 1066 (?)."

(g) Exclamation Mark (!). This sign is used to express emotion or surprise: Hello! How tragic!

(h) Capital Letters. These should be employed in the following instances—

At the beginning of a sentence.

For all proper nouns: Manchester, Smith, William.

For the monosyllables "I" and "O."

The first letter of every line of poetry.

For any word to which special attention is to be drawn.

The first letter of the actual words used by a speaker: He said, "This is my house."

The first letter of the salutation in correspondence: Dear Sir, Gentlemen.

EXERCISE VIII

1. Insert capitals and punctuate the following—

(a) the teacher said london manchester and liverpool are important towns and they are all in england.

(b) the manager said jones will see you in a minute.

(c) is it raining tommy asked wait a minute replied jack ill go and see.

2. Punctuate and insert capitals in the following extract from *Hereward the Wake*, by Charles Kingsley.

Thou smilest man said william quickly to the kneeling hereward so thou understandest french a few words only most gracious king which we potters pick up wandering everywhere with our wares said hereward speaking in french for so keen was williams eye that he thought it safer to play no tricks with him nevertheless he made his french so execrable that the very scullions grinned in spite of their fear look you said william you are no common churl you have fought too well for that let me see your arm hereward drew up his sleeve potters do not carry sword scars like those neither are they tattooed like english thanes hold up thy head man and let us see thy throat.

3. Punctuate the following extracts and insert the necessary capitals:

(a) with those words wat tyler cast his eyes on a squire that was there with the king bearing the kings sword and wat tyler hated greatly the same squire for the same squire had displeased him before for words between them what said tyler art thou there give me thy dagger nay said the squire that will i not do wherefore should i give it thee the king beheld the squire and said give it him let him have it and so the squire took it him sore against his will.

(FROISSART'S *Chronicles*.)

(b) here a murmur arose among the council what exclaimed jane do you desert me at the hour of need do you refuse me your counsel and assistance we do replied several voices traitors exclaimed lord guildford dudley you have passed your own sentence not so my lord replied simon

renard it is you who have condemned yourself lady jane dudley he continued in a loud voice you who have wrongfully usurped the title and station of queen in your presence i proclaim mary sister to the late king edward the sixth and daughter of henry the eighth of famous memory queen of england and ireland and very owner of the crown government and title of england and ireland and all things thereunto belonging god save queen mary cried the council.

(*The Tower of London*, W. HARRISON AINSWORTH.)

(c) and when he came bold robin before robin asked him courteously o hast thou any money to spare for my merry men and me i have no money the young man said but five shillings and a ring and that i have kept these seven long years to have it at my wedding yesterday i should have married a maid but she was from me taen and chosen to be an old knights bride whereby my poor heart is slain what is thy name then said robin hood come tell me without any fail by the faith of my body then said the young man my name it is allan a dale

(*Old Ballad*.)

(d) as they came up the hills harold turned to haco and said where is thy battle axe harold answered haco with more than his usual tone of sombre sadness i desire now to be thy shield bearer for thou must use thine axe with both hands while the day lasts and thy shield is useless wherefore thou strike and i will shield thee thou lovest me then son of sweyn i have sometimes doubted it i love thee as the best part of my life and with thy life ceases mine it is my heart that my shield guards when it covers the breast of harold i would bid thee live poor youth whispered harold but what were life if this day were lost happy then will be those who die.

(*Harold*, LORD LYTTON.)

(e) nay i feel replied king canute that my end is drawing near dont say so exclaimed the courtiers striving each to squeeze a tear sure your grace is strong and lusty and may live this fifty year live these fifty years the bishop roared with actions made to suit are you mad my good lord keeper thus to speak of king canute men have lived a thousand years and sure his majesty will dot.

(W. M. THACKERAY.)

X

✓ CHAPTER IX

PARAPHRASING

Continued

PARAPHRASING is an extremely useful exercise to the student of English and abundant practice in it will be found very helpful. It tends towards proficiency in two things; first, in understanding clearly the meaning of what is read and, secondly, in conveying to others an interpretation of that meaning. It is evident, therefore, that sometimes this is not an easy task.

In attempting to paraphrase, read the passage until you have not only grasped the meaning, but also captured the spirit of the piece and thus penetrated the mind of the writer; then and then only will you be able to interpret his meaning aright.

Paraphrasing is usually of three types—

1. Rendering obsolete forms of expression into modern English.

2. Enlarging upon the meaning of some proverb or concise saying.

3. Interpreting the meaning of a poem, or part of a poem.

Language, like a tree, is continually changing. Old words and expressions die out altogether; certain words undergo a change of meaning; new forms of expression are continually being added. Therefore, in order to speak and to write correctly, up-to-date forms of expression must be employed. Words like "gotten" and "holpen" have fallen out of use; the word "silly" has now a different meaning from what it had in Milton's day, and many words are used at the present time that were unknown to the older writers. Therefore, a passage like the following, must be paraphrased in order to make it intelligible to the modern reader—

Lo! I, the man whose Muse whylome did maske,
As time her taught, in lowly Shephards weeds,
Am now enforst, a farre unfitter taske,
For trumpets sterne to chaunge mine Oaten reeds,
And sing of Knights and Ladies gentle deeds;

Whose praises having slept in silence long,
 Me, all too meane, the sacred Muse areeds
 To blazon broade emongst her learned throng:
 Fierce warres and faithful loves shall moralize my song.

(SPENSER, *The Fairie Queene*.)

A whole wealth of meaning is often put into a few words, and sometimes considerable explanation is necessary to bring out the full force of the expression. Take this example: "Unstable as water, thou shalt not excel." Here, a man's life and his character are summed up in seven words. An old man, who has had abundant experience in the ways of life, is giving helpful advice to a younger man. He says to him, in effect, "I have closely observed your character and marked your actions and I find that you are lacking in that strength of purpose which is absolutely necessary if you are to make headway in life. Just at present you are like water, that can be made to take any shape or be acted upon at will. If you allow this unsatisfactory condition of things to rule your life, you cannot possibly hope to attain any worthy object or accomplish anything of real value."

Thus, there is brought out to the full the meaning which the short example was intended to convey; in other words, it has been paraphrased.

Poetry often calls for much skill as an exercise in paraphrasing. Take a very short but beautiful poem by Herrick and see what can be gathered from it—

TO DAFFODILS

Fair daffodils, we weep to see
 You haste away so soon;
 As yet the early-rising sun
 Has not attained his noon:

Stay, stay,
 Until the hasting day
 Has run

But to the even-song;
 And having prayed together, we
 Will go with you along.

We have short time to stay, as you,
 We have as short a spring;
 As quick a growth to meet decay,
 As you or any thing.

We die,
As your hours do, and dry
Away,
Like to the summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.

A garden of daffodils! What a wonderful sight, and what a joy to be remembered, as is every lovely thing!

Beautiful flowers, as we look upon you in all your glory, there comes to us the realization that you can be our companions for only a very short time, and this thought brings tears of sadness into our eyes. The day is passing so quickly and you are gone even before noontide. May we not plead with you to abide with us if only until the evening and then, since we both acknowledge the same great Maker, we can join together in our prayers and go as companions on our journey into the vast realm of Eternity.

For why? We ourselves are infinitely more wonderful than the most beautiful flower that grows, and we cannot abide for ever. Just as surely as anything else in creation, it is our fate to be young, to come to the fulness of maturity and, afterwards, to a withering, old age; then, lovely daffodils, just as you do, we fade away like rain in the summer sunshine, or pearly dew in the morning: and we never return to this earth—the home of fleeting beauty.

Paraphrasing is especially helpful to the one who loves English Literature, since it encourages him to study extracts from the great writers, and it urges him in the endeavour to obtain from these masters the whole wealth of their thoughts: an exercise that will do this, is tremendously worth while.

EXERCISE IX

1. Write out, as fully as you can, the meaning of the following proverbs—

- (a) Building castles in the air.
- (b) A rolling stone gathers no moss. ✓
- (c) Look before you leap.
- (d) People who live in glass houses, should not throw stones.

2. Paraphrase the following extracts—

- (a) A little learning is a dangerous thing. (POPE.)
- (b) The rank is but the guinea's stamp,
The man's the gowd for a' that. (BURNS.)

- (c) God doth not need
 Either man's work, or His own gifts: who best
 Bear His mild yolk, they serve Him best: His state
 Is kingly: thousands at His bidding speed
 And post o'er land and ocean without rest—
 They also serve who only stand and wait. (MILTON.)

(d) The yoke a man creates for himself by wrong doing will breed hate in the kindest nature. (GEORGE ELIOT.)

(e) Men's lives are as thoroughly blended with each other as the air they breathe: evil spreads as necessarily as disease. (GEORGE ELIOT.)

(f) "You make but a poor trap to catch luck if you go and bait it wi' wickedness." (GEORGE ELIOT.)

3. Write in prose, a character study of the man described in the following lines—

A man so various, that he seemed to be
 Not one, but all mankind's epitome:
 Stiff in opinions, always in the wrong;
 Was everything by starts and nothing long;
 But, in the course of one revolving moon,
 Was chemist, fiddler, statesman, and buffoon.

Railing and praising were his usual themes,
 And both, to show his judgment, in extremes;
 So over violent or over civil,
 That every man with him was God or Devil.

(DRYDEN.)

4. Re-write the following poems in the form of newspaper paragraphs and supply suitable headings—

(a) ELEGY ON THE DEATH OF A MAD DOG

Good people all, of every sort,
 Give ear unto my song;
 And if you find it wondrous short,
 It cannot hold you long.

In Islington there was a man,
 Of whom the world might say,
 That still a godly race he ran
 Whene'er he went to pray.

A kind and gentle heart he had,
 To comfort friends and foes;
 The naked every day he clad,
 When he put on his clothes.

And in that town a dog was found,
 As many dogs there be,
 Both mongrel, puppy, whelp, and hound,
 And curs of low degree.

This dog and man at first were friends;
 But when a pique began,
 The dog, to gain some private ends,
 Went mad, and bit the man.

Around from all the neighbouring streets
 The wondering neighbours ran,
 And swore the dog had lost his wits,
 To bite so good a man.

The wound it seemed both sore and sad
 To every Christian eye;
 And while they swore the dog was mad,
 They swore the man would die.

But soon a wonder came to light,
 That showed the rogues they lied,
 The man recovered of his bite,
 The dog it was that died.

OLIVER GOLDSMITH.

(b)

LOCHINVAR

O, young Lochinvar is come out of the west,
 Through all the wide Border his steed was the best;
 And save his good broadsword he weapons had none,
 He rode all unarmed, and he rode all alone.
 So faithful in love, and so dauntless in war,
 There never was knight like the young Lochinvar.

He staid not for brake, and he stopped not for stone,
 He swam the Eske river where ford there was none;
 But ere he alighted at Netherby gate,
 The bride had consented, the gallant came late:
 For a laggard in love, and a dastard in war,
 Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby hall,
 Among bride's-men, and kinsmen, and brothers, and all:
 Then spoke the bride's father, his hand on his sword,
 (For the poor craven bridegroom said never a word),
 "O come ye in peace here, or come ye in war,
 Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;—
 Love swells like the Solway, but ebbs like its tide—
 And now am I come, with this lost love of mine,
 To lead but one measure, drink one cup of wine.
 There are maidens in Scotland more lovely by far,
 That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up.
 He quaffed off the wine, and he threw down the cup.
 She looked down to blush, and she looked up to sigh,
 With a smile on her lips, and a tear in her eye.
 He took her soft hand, ere her mother could bar,—
 "Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
 That never a hall such a galliard did grace;
 While her mother did fret, and her father did fume,
 And the bridegroom stood dangling his bonnet and plume;
 And the bride-maidens whispered, "'Twere better by far,
 To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
 When they reached the hall-door, and the charger stood near;
 So light to the croupe the fair lady he swung,
 So light to the saddle before her he sprang!
 "She is won! we are gone, over bank, bush, and scaur;
 They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
 Forsters, Fenwicks, and Musgraves, they rode and they ran;
 There was racing and chasing on Cannobie Lee,
 But the lost bride of Netherby ne'er did they see.
 So daring in love, and so dauntless in war,
 Have ye e'er heard of gallant like young Lochinvar?

SIR WALTER SCOTT.

(c)

THE SANDS OF DEE

"O Mary, go and call the cattle home,
 And call the cattle home,
 And call the cattle home,
 Across the sands of Dee";
 The western wind was wild and dank with foam,
 And all alone went she.

The western tide crept up along the sand,
 And o'er and o'er the sand,
 And round and round the sand,
 As far as eye could see.
 The rolling mist came down and hid the land:
 And never home came she.

"Oh! is it weed, or fish, or floating hair,
 A tress of golden hair,
 A drownéd maiden's hair
 Above the nets at sea?"
 Was never salmon yet that shone so fair
 Among the stakes of Dee.

They rowed her in across the rolling foam,
The cruel crawling foam,
The cruel hungry foam,
To her grave beside the sea:
But still the boatmen hear her call the cattle home
Across the sands of Dee.

CHARLES KINGSLEY.

X
✓CHAPTER X

DIRECT AND INDIRECT SPEECH

A STORY in four scenes.

Scene 1. The village school.

Teacher. "Tommy, this work is awful; I shall punish you for it."

Tommy. "I am sorry, miss: I will try to do better." (Tommy is caned).

Scene 2. Tommy's home.

Mother. "How did you go on at school to-day, Tommy?"

Tommy (who is strictly truthful). "Not very well, mother. The teacher said that my work was awful and I should be punished; so I was caned."

Mother. "And what did you say?"

Tommy. "I said that I was sorry and would try to do better."

Scene 3. Tommy's home—a little later.

Father. "How did Tommy do at school, to-day, mother?"

Mother. "I asked him how he went on, and he replied that he had not done very well; the teacher had said that his work was awful and he would have to be punished, so he was caned. He told the teacher, however, that he was sorry, and would try to do better."

Scene 4. The office of the village *Argus*.

Editor (to typist). "Take down the following item of news. 'At Tommy's home to-day, father asked mother how Tommy had done at school. Mother replied that she had asked Tommy who informed her that he had not done very well as the teacher had said that his work was awful and that she would have to punish him for it. So Tommy was caned, and he informed his teacher that he was sorry and would try to do better.'"

There is one idea running through the whole of this simple story, but the forms by which that idea is expressed, are different. In the first scene, the actual words used by both speakers are given without any alteration. Secondly, Tommy is giving an account of what was said and, consequently, certain

words are altered; the present tense is replaced by the past tense. In scene three, mother is giving her version of the conversation, and she, too, makes alterations; in addition to altering the tense of the verbs she changes the pronouns from the first person into the third. Lastly, the editor has summed up all the conversations, and has not used any of the actual words employed by the various speakers.

The first mode of expression, where the actual words of a speaker are given without change, is termed **Direct Speech**: the second form in which the words spoken are reported by someone else, is called **Indirect Speech**. The ability to convert direct to indirect speech is useful because of the assistance it gives when it is necessary to render a brief account of some incident; it is obviously impossible to summarize if the exact words of a speaker are given.

The main points to be remembered in converting from the direct to the indirect forms are, that the pronouns must be in the third person, and the verbs in the past tense.

EXERCISE X

1. Change to the Indirect Form.

(a) The manager called out, "Smith, did you write that letter to Wilson?"

(b) Smith replied, "I have carried out all your instructions."

(c) Wilson said, "I have not received the letter to which you refer."

(d) "I am confident," the postman replied, "that I delivered the letter at the correct address."

2. Change to the Direct Form.

(a) The postmaster remarked that he believed what the postman had said.

(b) The manager was angry and told Smith that the letter was insufficiently addressed.

(c) Wilson said that the delay was causing him great inconvenience.

(d) Smith declared that he was not to blame.

3. The following is an extract from the opening scene of Oliver Goldsmith's play *She Stoops to Conquer*. Re-write this in the form of a connected account in indirect speech.

Mrs. Hardcastle. I vow, Mr. Hardcastle, you're very particular. Is there a creature in the whole country but ourselves, that does not take a trip to town now and then, to rub off the rust a little? There's the two Miss Hoggis, and our neighbour Mrs. Grigsby, go to take a month's polishing every winter.

Mr. Hardcastle. Ay, and bring back vanity and affectation to last them the whole year. I wonder why London cannot keep its own fools at home! In my time the follies of the town crept slowly among

us, but now they travel faster than a stage-coach. Its fopperies come down not only as inside passengers, but in the very basket.

Mrs. Hard. Ay, your times were fine times indeed; you have been telling us of them for many a long year. Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company. Our best visitors are old Mrs. Oddfish, the curate's wife, and little Cripplegate, the lame dancing-master; and all our entertainment your old stories of Prince Eugene and the Duke of Marlborough. I hate such old-fashioned trumpery.

Hard. And I love it. I love everything that's old: old friends, old times, old manners, old books, old wine; and I believe, Dorothy (taking her hand), you'll own I have been pretty fond of an old wife.

Mrs. Hard. Dear me, Mr. Hardcastle, you're for ever at your Dorothy's and your old wives. You may be a Darby, but I'll be no Joan, I promise you. I'm not so old as you'd make me, by more than one good year. Add twenty to twenty, and make money of that.

Hard. Let me see; twenty added to twenty makes just fifty and seven.

७७८

CHAPTER XI

प्रसि (नोट) PRÉCIS WRITING

Two men were talking. One said to the other, "Did you go to the pictures last night, John?"

John replied, "Yes, and I thoroughly enjoyed it."

"What was on?"

"Oh, a splendid film called, 'The Way to Danger': it was about"

Then John proceeded to give the outline of the story he had seen on the pictures. He did not tell his friend what kind of a hat the heroine was wearing, whether the villain of the piece had a wristlet watch or not, what kind of flowers were growing in the garden, nor did he give a minute description of the pattern on the wallpaper.

What he did was to give the parts of the story that were absolutely essential so that his friend could obtain a clear understanding of what the picture was about and become interested. If he had filled his account of the story with innumerable details that were not necessary to this end, it would never have been finished, and his friend would have been bored. In other words, John has given to his friend a précis of the story.

A précis consists of the important parts of any extract, and it is a very much shortened form of the original. Take, for example, the following account—

Jack Smith was very fond of walking. Every evening, especially in the summer when he had finished his work, he would take up his stout walking stick and tramp for miles and miles into the country, leaving the noise and dust of the city far behind him. This, to him, was life and he was accustomed to tell his friends that his evening walks were largely responsible for his good health.

One evening, when summer was at its height and the Daylight Saving Bill was in operation, Jack Smith was on one of his usual tramps. He was enjoying himself to his heart's content, and well he might, for the air was fresh, the evening was fine, and the birds were singing; in fact, all Nature seemed to be teeming with delight.

Suddenly, however, another sound was heard; the melody of the birds was interrupted by a shrill scream which roused Jack Smith from

his reverie. He proceeded as quickly as he could in the direction from which the sound seemed to come, but his progress was hindered by numerous hedges and fences which separated one field from another. After some time, he reached the desired spot and was amazed at the beauty of the scene. Here was a pool, about a hundred yards in diameter, and fringed by beautiful shrubs and trees, with their foliage just at its best: it was a pool such as might be used on a still evening for a mirror, in which the reflection of one's face could be seen, with the reflected trees and sky for a background.

On this evening, however, the accustomed tranquillity was disturbed, for in the middle of the pool Jack Smith could see a boy, about ten years of age, clinging to the broken branch of a tree, and it was the cry of this boy that could be heard. It was apparent that he had climbed up the tree from a mischievous motive, or with the intention of robbing the birds' nests, which were there in abundance. What was to be done? The pond was probably a deep one, and the boy obviously in danger. Smith at once took off his coat, plunged into the water, and quickly reached the terrified boy: he was successful in reaching the bank in safety with his burden and, after a little time, managed to convince him that everything was all right. It was ascertained that the unfortunate boy was named Willie Brown, and lived at the farm which was situated at no great distance from the pond, and Smith deemed it advisable to take the lad home to his parents as speedily as possible.

Upon their arrival at the farm, the joy of the boy's parents may be easily imagined, for, although events had turned out so fortunately, there might easily have been a tragedy, and so Smith was thanked very cordially for his plucky action, and he spent a very happy evening with the Brown family, and this was only the forerunner of many more that were to come and so, as the old proverb has it, "All's well that ends well."

(523 words).

This is a rather wordy account of a very ordinary incident and the essential points of it may be told in a few words—

Jack Smith was out for a country walk one evening when he was attracted by cries. He discovered that they came from a boy named Willie Brown who had fallen into a pond whilst climbing a tree—the fall was probably due to a branch having given way. Smith rescued the boy and ascertained that he lived at a neighbouring farm, so he took him home and received the thanks of his parents.

(73 words).

This is a *précis* of the original account, and it is fairly easy in an extract of this description to cut out many of the unnecessary details that are given. The exercise is a much more difficult one when a *précis* has to be made of a passage written by someone who is a master of English. In this case much care has to be taken and the following hints will be helpful—

1. Read through the whole of the extract first, so that you obtain a general idea of it.

2. Read the extract again and make headings of the main paragraphs.
3. Replace all direct speech by indirect speech.
4. Note whether there are any phrases in the exercise that can be summed up by one word. A good vocabulary is essential in précis writing.
5. Give a suitable title to your précis.

EXERCISE XI

1. Use the following words correctly in sentences. Make use of the dictionary if necessary: Inevitable, ambiguous, garrulous, erudite, unanimous, brevity, facilitate, veracious, beneficial.

2. Express the ideas given in the following passages, but use not more than the number of words indicated—

(a) Our holiday this year proved to justify the amount of money that was spent on it, since we all returned home feeling very much better in health for the trip. (4).

(b) The train on its journey to our destination, passed hills that were covered with heather; rivers, that twisted and turned and tumbled down waterfalls; wonderful glens and beautiful woods. The sight of these gave to us great pleasure. (7).

(c) The beautiful sunshine and the genial warmth, together with the total absence of rain, was certainly not the kind of weather to which we were accustomed at that time of the year. (4).

(d) The boarding house at which we were staying, was everything that could be desired. The cooking was good, there was food in plenty, the meals were served punctually, and the charges were in moderation. (4).

3. Express the meaning of each paragraph by one word.

(a) There is something that is necessary to progress: failures do not daunt it nor do difficulties hinder it. Steadily, it keeps on trying until finally it reaches the goal in view.

(b) There are two ways of viewing life, but obviously the better way is to look on the brighter side; to realize that, even when the day is darkest, the sun is still shining; to keep on hoping even when things seem against us.

(c) To be bright and happy, in spite of all the difficulties that beset us; to sing a song even on the roughest road; to keep a smiling face, although we feel like crying. This is the way to help other people, and ourselves as well.

4. Make out telegrams embodying the following information—

(a) One of our printing machines has broken down and we shall be obliged if you will send a man as quickly as possible to give attention to it.

Since the machine is engaged on important contract work, please treat this as an urgent matter.

(b) We have received your letter and are sorry to note the breakdown of one of your machines.

There is at present one of our men at work in Nottingham, and upon the completion of the work he has in hand, we will instruct him to proceed at once to your works. We fully expect that he will be with you on Monday next.

(c) When you have completed the work upon which you are engaged at present, please proceed to the factory of Messrs. Wilkins & Co., West Lane, London.

A breakdown has occurred on one of their printing machines and this requires attention as soon as possible.

5. Write post cards giving a condensed version of each letter.

(a) With reference to our Order No. 246 which was sent to you on the 24th of September last, you will notice that this was for 100 yd. of red plush, quality No. 62.

Since we sent the order on to you, our customer has written to us stating that he now requires only 50 yd. of plush, green in colour, but of similar quality to the red.

Will you please therefore alter our order accordingly, and let us know when you will be able to supply this material: our customer would like to have it as soon as possible.

We hope that you will be able to make this alteration, and shall be glad if you will write to us and let us know.

(b) We have received your letter dated 1st October, referring to your Order No. 246 for 100 yd. of red plush, and we notice that you now would like to alter this order to 50 yd. of green plush.

We are willing to do this but, at the same time, should like to point out that your original order was put in hand at the factory and, in consequence, some expense has been involved up to now. We are afraid that we must expect you to pay for this cost, and would suggest that, since your customer is himself responsible for the change in the order, you should pass the charge on to him.

Your remarks about delivery of the plush in question are noted, and we shall do all we can to hasten the making of this material, but it will be at least a month before we are in a position to let you have any definite information.

6. Make up proverbs expressing the following ideas—

(a) There are certain things we can learn from books; other lessons we can be taught in a short time by a skilful teacher: knowledge of the big things of life, however, can only be gained by experience. We shall be wise, therefore, to listen to the words of those who have lived long in the world, since their advice may keep us from falling into many difficulties.

(b) To live an effective life means to achieve much, but often we are tormented by fears for which we cannot account. These fears sometimes prevent the doing of some task that is an obvious duty. When we have conquered fear in ourselves, we have slain one of our biggest enemies.

(c) The best way of securing our own happiness is to strive to make someone else happy. A kindly thought, a chance word, a helping hand—these may seem to be trivialities: but very often the little things in life have tremendous results, and a tiny seed sown in kindness may lead to an abundant harvest of happiness.

(d) There is no good point served by hatred. Quarrels between one individual and another can only lead to unhappiness in the end; similarly feelings of hatred between nation and nation must tend towards strife and bloodshed. It is infinitely better, in settling any differences that may arise amongst us, to introduce the spirit of tolerance and goodwill.

(e) We should keep a careful guard upon our thoughts and strive to exclude any suggestion of evil. If we do not, these suggestions, just like a weed in a garden, may grow and become rooted in our minds. In an unguarded moment a wrong thought may become a wrong action, and so tend to spoil our lives.

7. Write a précis of each of the following extracts—

(a) William Wallace was none of the high nobles of Scotland, but the son of a private gentleman, called Wallace of Ellerslie, in Renfrewshire, near Paisley. He was very tall and handsome, and one of the strongest and bravest men that ever lived. He had a very fine countenance, with a quantity of fair hair, and was particularly dexterous in the use of all weapons which were then employed in battle.

Wallace, like all Scotsmen of high spirit, had looked with great indignation upon the usurpation of the crown by Edward, and upon the insolences which the English soldiers committed on his countrymen. It is said, that when he was very young, he went a-fishing for sport in the river of Irvine, near Ayr. He had caught a good many trout, which were carried by a boy, who attended him with a fishing-basket, as is usual with anglers. Two or three English soldiers, who belonged to the garrison of Ayr, came up to Wallace, and insisted, with their usual insolence, on taking the fish from the boy.

Wallace was contented to allow them a part of the trout, but he refused to part with the whole basketful. The soldiers insisted, and from words came to blows. Wallace had no better weapon than the butt-end of his fishing rod; but he struck the foremost of the Englishmen so hard under the ear with it, that he killed him on the spot; and getting possession of the slain man's sword, he fought with so much fury that he put the others to flight, and brought home his fish safe and sound. The English governor of Ayr sought for him, to punish him with death for this action; but Wallace lay concealed among the hills and great woods till the matter was forgotten, and then appeared in another part of the country. He is said to have had other adventures of the same kind, in which he gallantly defended himself, sometimes when alone, sometimes with very few companions, against superior numbers of the English, until at last his name became generally known as a terror to them.

(SCOTT, *Tales of a Grandfather*.)

(b) The Danes sailed forth, in the year 991, with ninety-three vessels, the terrible "Long Serpents," carved with snakes' heads at the prow, and the stern finished as the gilded tail of the reptile; and many a lesser ship, meant for carrying plunder. The Sea King Olaf (or Anlaf) was the leader; and as tidings came that their sails had been seen upon the North Sea, more earnest than ever rang out the petition in the itany, "From the fury of the Northmen, good Lord, deliver us."

Sandwich and Ipswich made no defence, and were plundered; and the fleet then sailed into the mouth of the River Blackwater as far as

Maldon, where the ravagers landed, and began to collect spoil. When, however, they came back to their ships, they found that the tide would not yet serve them to re-embark; and upon the farther bank of the river bristled the spears of a body of warriors drawn up in battle array, but in numbers far inferior to their own.

Anlaf sent a messenger over the wooden bridge that crossed the river to the Earl, who, he understood, commanded this small army. The brave old man, his gray hair hanging down beneath his helmet, stood, sword in hand, at the head of his warriors.

"Lord Earl," said the messenger, "I come to bid thee to yield to us thy treasure, for thy safety. Buy off the fight, and we will ratify a peace with gold."

"Hear, O thou sailor!" was Brythnoth's answer, "the reply of this people. Instead of Danegeld, thou shalt have from them the edge of the sword and the point of the spear. Here stands an English Earl, who will defend his earldom and the lands of his King. Point and edge shall judge between us."

Back went the Dane with his message to Anlaf, and the fight began around the bridge, where the Danes long strove to force their way across, but were always driven back by the gallant East-Saxons. The tide had risen, and for some time the two armies only shot at one another with bows and arrows; but when it ebbed, leaving the salt marshes dry, the stout old Earl's love of fair-play overpowered his prudence, and he sent to offer the enemy a free passage and an open field in which to measure their strength.

The numbers were too unequal; but it was long before the English could be overpowered. Brythnoth slew one of the chief Danish leaders with his own hand, but not without receiving a wound. He was still able to fight on, though with ebbing strength and failing numbers. His hand was pierced by a dart; but a young boy at his side instantly withdrew it, and, launching it back again, slew the foe who had aimed it. Another Dane, seeing the Earl faint and sinking, advanced to plunder him of his ring and jewelled weapons; but he still had strength to lay the spoiler low with his battle-axe. This was his last blow; he gathered his strength for one last cheer to his brave men, and then, sinking on the ground, he looked up to heaven, exclaiming, "I thank Thee, Lord of nations, for all the joys I have known on earth. Now, O mild Creator, have I the utmost need that Thou shouldst grant grace unto my soul, that my spirit may speed to Thee with peace, O King of Angels! to pass into Thy keeping!" With these words he died.

(CHARLOTTE M. YONGE, *A Book of Golden Deeds.*)

(c) The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my goodwill. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adapted to suit the time and opportunity—to practise imposture upon the British and Austrian millionaires. In painting and gemmary Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.


It was about dusk, one evening during the supreme madness of the Carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

I said to him, "My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he; "Amontillado? A pipe? Impossible! And in the middle of the Carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

(EDGAR ALLAN POE, *The Cask of Amontillado*.)



CHAPTER XII

COMPOSITION

COMPOSITION is the grouping together and presentation of ideas. The musician translates his thoughts into music; the painter uses his brushes and colours; the writer and the speaker must make use of language, both written and spoken, in order to give to others an idea of his thoughts.

Therefore, it follows that, just as there are many types of musical composition—operas, songs, and orchestral pieces—also different kinds of pictures—oil paintings, water-colours, landscapes, and miniatures—so there must be many different forms of writing, dependent entirely upon the idea it is desired to convey and the impression to be made. Various modes of expression have been employed by some of the greatest minds in order to give an accurate picture of their thoughts; poetry and drama, fairy tales and parables, essays and letters, biographies and histories, novels and philosophy.

The student of English will do well not to be confined to one form of expression, but to exercise his talents in many directions. The writing of poetry will afford excellent practice in finding the right word to fit in the right place; it is a helpful exercise to take a scene from some story and try to dramatize it; essays and letters may be used to develop the critical, imaginative, or descriptive faculties.

Whatever may be the form of expression adopted, it must possess certain essential qualities—

1. What is written must be perfectly clear; there must be no doubt in the mind of the reader as to the meaning.

2. It must be expressed in an attractive way; the language should fit in with the ideas: beautiful thoughts must be clothed in beautiful words.

3. There ought to be a logical sequence in what is written; one idea should lead quite naturally on to another.

4. It is essential to keep to the topic about which it is intended to write. This is especially important in an essay for examination purposes. A composition on "Cricket" will be

treated quite differently from an exercise on "The advantages of cricket."

5. Care should be taken with the setting out of the composition: the exercise must be a series of thoughts about the subject in question. Each distinct line of thought should be indicated by a paragraph. Let there be a margin on the left-hand side of the paper, and each paragraph be denoted by an indent.

The extracts that follow are taken from the writings of well-known authors, and will afford good examples showing how different styles of composition may be treated.

OF STUDIES

Studies serve for delight, for ornament and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one: but the general counsels, and the plots and marshalling of affairs come best from those that are learned.

To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour of a scholar: they perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.

Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously; and some few are to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

Reading maketh a full man; conference a ready man; and writing an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: *abunt studia in mores*; nay, there is no stand or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises; bowling is good for the stone and reins, shooting for the lungs and breast, gentle walking for

the stomach, riding for the head and the like; so if a man's wit be wandering, let him study the mathematics; for in demonstrations, if the wit be called away never so little, he must begin again; if his wit be not apt to distinguish or find difference, let him study the schoolmen; for they are *Cymini sectores*. If he be not apt to beat over matters, and to call upon one thing, to prove and illustrate another, let him study the lawyers' cases; so every defect of the mind may have a special receipt.

(FRANCIS BACON.)

A SUNDAY IN LONDON

In a preceding paper I have spoken of an English Sunday in the country, and its tranquillizing effect upon the landscape; but where is its sacred influence more strikingly apparent than in the very heart of that great Babel, London? On this sacred day, the gigantic monster is charmed into repose. The intolerable din and struggle of the week are at an end. The shops are shut; the fires of forges and manufactories are extinguished; and the sun, no longer obscured by murky clouds of smoke, pours down a sober yellow radiance into the quiet streets. The few pedestrians we meet, instead of hurrying forward with anxious countenances, move leisurely along; their brows are smoothed from the wrinkles of business and care; they have put on their Sunday looks and Sunday manners with their Sunday clothes, and are cleansed in mind as well as in person.

And now the melodious clangour of bells from church towers summons their several flocks to the fold. Forth issues from his mansion the family of the decent tradesman, the small children in the advance; then the citizen and his comely spouse, followed by the grown-up daughters, with small morocco-bound prayer books laid in the folds of their pocket handkerchiefs. The housemaid looks after them from the window, admiring the finery of the family, and receiving, perhaps, a nod and smile from her young mistress, at whose toilet she has assisted.

Now rumbles along the carriage of some magnate of the city, per-adventure an alderman or a sheriff; and now the patter of many feet announces a procession of charity scholars, in uniforms of antique cut, and each with a prayer book under his arm.

The ringing of bells is at an end; the rumbling of the carriage has ceased; the pattering of feet is heard no more; the flocks are folded in ancient churches, cramped up in by-lanes and corners of the crowded city, where the vigilant beadle keeps watch, like the shepherd's dog, round the threshold of the sanctuary. For a time everything is hushed; but soon is heard the deep, pervading sound of the organ, rolling and vibrating through the empty lanes and courts; and the sweet chanting of the choir making them resound with melody and praise. Never have I been more sensible of the sanctifying effect of church music than when I have heard it thus poured forth, like a river of joy, through the inmost recesses of this great metropolis, elevating it, as it were, from all the sordid pollutions of the week; and bearing the poor world-worn soul on a tide of triumphant harmony to heaven.

The morning service is at an end. The streets are again alive with the

congregations returning to their homes, but soon again relapse into silence. Now comes on the Sunday dinner, which, to the city tradesman, is a meal of some importance. There is more leisure for social enjoyment at the board. Members of the family can now gather together who are separated by the laborious occupations of the week. A school-boy may be permitted on that day to come to the paternal home; an old friend of the family takes his accustomed Sunday seat at the board, tells over his well-known stories, and rejoices young and old with his well-known jokes.

On Sunday afternoon the city pours forth its legions to breathe the fresh air and enjoy the sunshine of the parks and rural environs. Satirists may say what they please about the rural enjoyments of a London citizen on Sunday, but to me there is something delightful in beholding the poor prisoner of the crowded and dusty city enabled thus to come forth once a week and throw himself upon the green bosom of nature. He is like a child restored to the mother's breast; and they who first spread out these noble parks and magnificent pleasure-grounds which surround this huge metropolis have done at least as much for its health and morality as if they had expended the amount of cost in hospitals, prisons, and penitentiaries.

(WASHINGTON IRVING.)

SIR ROGER AT CHURCH

I am always well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being.

Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the churchyard, as a citizen does upon the Change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing; he has likewise given a handsome pulpit-cloth, and railed in the communion table at his own expense. He has often told me, that at his coming to his estate he found his parishoners very irregular; and that in order to make them kneel and join in the responses, he gave everyone of them a hassock and a common-prayer book: and at the same time employed an itinerant singing master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms; upon which they now very much value themselves, and indeed outdo most of the country churches that I have ever heard.

As Sir Roger is landlord to the whole congregation, he keeps them

in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servants to them. Several other of the old knight's particularities break out upon these occasions; sometimes he will be lengthening out a verse in the singing-psalms, half a minute after the rest of the congregation have done with it; sometimes, when he is pleased with the matter of his devotion, he pronounces "Amen" three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews it seems is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behaviour; besides that the general good sense and worthiness of his character makes his friends observe these little singularities as foils that rather set off than blemish his good qualities.

As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side; and every now and then inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent.

The chaplain has often told me, that upon a catechising day, when Sir Roger has been pleased with a boy that answers well, he has ordered a bible to be given him next day for his encouragement; and sometimes accompanies it with a flitch of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he may encourage the young fellows to make themselves perfect in the church service, has promised upon the death of the present incumbent, who is very old, to bestow it according to merit.

The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable, because the very next village is famous for the differences and contentions that rise between the parson and the 'squire, who live in a perpetual state of war. The parson is always preaching at the 'squire, and the 'squire to be revenged on the parson never comes to church. The 'squire has made all his tenants atheists, and tithe-stealers; while the parson instructs them every Sunday in the dignity of his order, and insinuates to them in almost every sermon that he is a better man than his patron. In short, matters are come to such an extremity, that the 'squire has not said his prayers either in public or private this half year; and that the parson threatens him, if he does not mind his manners, to pray for him in the face of the whole congregation.

Feuds of this nature, though too frequent in the country, are very

fatal to the ordinary people; who are so used to be dazzled with riches, that they pay as much deference to the understanding of a man of an estate, as of a man of learning: and are very hardly brought to regard any truth, how important soever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

(JOSEPH ADDISON.)

LORD CLIVE

We have always thought it strange that, while the history of the Spanish empire in America is familiarly known to all the nations of Europe, the great actions of our countrymen in the East should, even among ourselves, excite little interest. Every schoolboy knows who imprisoned Montezuma, and who strangled Atahualpa. But we doubt whether one in ten, even among English gentlemen of highly cultivated minds, can tell who won the battle of Buxar, who perpetrated the massacre of Patna, whether Sujah Dowlah ruled in Oude or in Travancore, or whether Holkar was a Hindoo or a Mussulman. Yet the victories of Cortes were gained over savages who had no letters, who were ignorant of the use of metals, who had not broken in a single animal to labour, who wielded no better weapons than those which could be made out of sticks, flints, and fish-bones, who regarded a horse-soldier as a monster, half man and half beast, who took a harquebusier for a sorcerer, able to scatter the thunder and lightning of the skies. The people of India, when we subdued them, were ten times as numerous as the Americans whom the Spaniards vanquished, and were at the same time quite as highly civilised as the victorious Spaniards. They had reared cities larger and fairer than Saragossa or Toledo, and buildings more beautiful and costly than the cathedral of Seville. They could show bankers richer than the richest firms of Barcelona or Cadiz, viceroys whose splendour far surpassed that of Ferdinand the Catholic, myriads of cavalry and long trains of artillery which would have astonished the Great Captain. It might have been expected, that every Englishman who takes any interest in any part of history would be curious to know how a handful of his countrymen, separated from their home by an immense ocean, subjugated, in the course of a few years, one of the greatest empires in the world. Yet, unless we greatly err, the subject is, to most readers, not only insipid but positively distasteful.

(LORD MACAULAY.)

EXERCISE XII

1. Write out the following extract, dividing it up correctly into sentences; insert any other necessary punctuation marks.

Denis breathed again he gave them a few minutes' grace for fear of accidents and then groped about for some means of opening the door and slipping forth again the inner surface was quite smooth not a handle not a moulding not a projection of any sort he got his finger-nails round the edges and pulled but the mass was immovable he shook it it was as firm as a rock Denis de Beaulieu frowned and gave vent to a little noiseless whistle what ailed the door he wondered why was it open how came it to shut so easily and so effectually after him there was something

obscure and underhand about all this that was little to the young man's fancy it looked like a snare and yet who could suppose a snare in such a quiet by-street and in a house of so prosperous and even noble an exterior and yet snare or no snare intentionally or unintentionally here he was prettily trapped and for the life of him he could see no way out of it again.

(ROBERT LOUIS STEVENSON, *The Sire de Malétrait's Door*.)

[Reproduced by permission of Messrs. Chatto & Windus.]

2. Write out the following extract, dividing it up correctly into sentences and paragraphs—

My blood seemed to stand still a deadly paralysing coldness stole all over me as I turned my head round on the pillow and determined to test whether the bed-top was really moving or not by keeping my eye on the man in the picture the next look in that direction was enough the dull, black, frowsy outline of the valance above me was within an inch of being parallel with his waist I still looked breathlessly and steadily and slowly—very slowly—I saw the figure and the line of frame below the figure, vanish, as the valance moved down before it I am constitutionally anything but timid I have been on more than one occasion in peril of my life, and have not lost my self-possession for an instant; but when the conviction first settled on my mind that the bed-top was really moving, was steadily and continuously sinking down upon me, I looked up shuddering, helpless, panic-stricken, beneath the hideous machinery for murder, which was advancing closer and closer to suffocate me where I lay I looked up motionless, speechless, breathless the candle, fully spent, went out; but the moonlight still brightened the room down and down without pausing and without sounding, came the bed-top, and still my panic-terror seemed to bind me faster and faster to the mattress on which I lay—down and down it sank, till the dusty odour from the lining of the canopy came stealing into my nostrils at that final moment the instinct of self-preservation startled me out of my trance, and I moved at last there was just room for me to roll myself sideways off the bed as I dropped noiselessly to the floor, the edge of the murderous canopy touched me on the shoulder.

(WILLIAM WILKIE COLLINS, *The Traveller's Story*.)

3. Re-arrange the following extracts so that the ideas expressed follow in a logical manner—

(a) They were like pleased flocks whom the shepherd hath led to a pasture freshened with brooks, there to feed indolently; he, the shepherd, in the midst. Khipil was sitting on a marble slab among the stones and blocks; round him stretched lazily the masons and stonecutters and slaves of burden; and they with the curve of humorous enjoyment on their lips, for he was reciting to them adventures, interspersed with anecdotes and recitations and poetic instances, as was his wont. They relate that Shahpesh, the Persian, commanded the building of a palace, and Khipil was his builder. One day Shahpesh went to the river-side where it stood, to inspect it. The work lingered from the first year of the reign of Shahpesh even to his fourth.

(GEORGE MEREDITH, *The Shaving of Shaypat*.)

[Reproduced by permission of W. M. Meredith.]

(b) The last occupant had been a Mr. Clavering—a Northumberland gentleman of good family—who had come to live in Barford while he was but a younger son; but when some elder branches of the family died, he had returned to take possession of the family estate. The point of good stabling was expected to let the house, as it was in a hunting country; otherwise it had few recommendations. In the year 1769 the little town of Barford was thrown into a state of great excitement by the intelligence that a gentleman (and "quite the gentleman," said the landlord of the George Inn) had been looking at Mr. Clavering's old house. There were many bedrooms; some entered through others, even to the number of five, leading one beyond the other; several sitting rooms of the small and poky kind, wainscoted round with wood, and then painted a heavy slate colour; one good dining room, and a drawing room over it, both looking into the garden, with pleasant bow-windows. This house was neither in the town nor in the country. The house of which I speak was called the White House, from its being covered with a greyish kind of stucco. It stood on the outskirts of Barford, on the roadside leading to Derby. It had a good garden to the back, and Mr. Clavering had built capital stables, with what were then considered the latest improvements.

(MRS. GASKELL, *The Squire's Story*.)

(c) They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapours about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers.

(WASHINGTON IRVING, *Rip Van Winkle*.)

4. Connect the words in each group into a narrative, and give to it a suitable title—

(a) Jackson, newspaper, advertisement, letter, successful, delight.

(b) Monday, office, manager, people, work, pleasure, train, home.

(c) Day, street, station, motor, accident, ambulance, infirmary, holiday.

5. Write a few connected sentences about each of the following: Toys; a street singer; holidays; bluebells; going home; the dentist.

6. Begin a short composition with each of the following phrases, continue in any way you wish and give a suitable title—

(a) We regret to say . . .

(b) There was a knock at the door . . .

(c) On Friday evening . . .

(d) I ran down the street . . .

7. Write a short story having for its title, "Dismissed."
8. Write short papers against the following arguments—
 - (a) Rates and taxes should be abolished.
 - (b) Talking pictures are a nuisance.
 - (c) Everybody over fourteen should have a vote.
 - (d) It should be compulsory for everyone to play some game such as cricket, football, or tennis.
9. Write short papers in favour of the following. Try to be as convincing as you possibly can.
 - (a) A knowledge of English is useful to everyone.
 - (b) Love of literature is one of the good things in life.
 - (c) Honesty in business always pays.
 - (d) "All work and no play makes Jack a dull boy."
 - (e) "A rolling stone gathers no moss."
10. Write essays on the following subjects—
 - (a) Mother.
 - (b) Conquering the air.
 - (c) The team spirit.
 - (d) A shopkeeper's ideas of his customers.
 - (e) A rose and a cabbage discuss the relative merits of beauty and usefulness.
 - (f) Your hero.
 - (g) Being late.
 - (h) Any film you have seen.
 - (i) Your idea of a real holiday.
 - (j) Experiences—pleasant and unpleasant.
 - (k) Friends, and how to keep them.
 - (l) Your work and all about it.
 - (m) The best way of spending leisure time.
 - (n) Your aims in life.
 - (o) The value of doing something for nothing.
 - (p) Different forms of amusements.
11. You live in a large house in the country; it was built two hundred years ago and possesses a beautiful garden. Taking this as a subject try to develop it in the following ways—
 - (a) Write a short poem describing your home and its surroundings at any one season of the year.
 - (b) Tell the story of the house as it might be told by the good fairy who has always lived in the chimney corner.
 - (c) Assuming that you wish to sell this property, draw up a notice suitable for insertion in the newspaper. Give an attractive description of the house and its surroundings.

CHAPTER XIII

FIGURES OF SPEECH

THE statement has already been made that language is the expression of thought, and frequently ideas can be conveyed by means of a simple, straightforward statement. There are times, however, when ordinary language fails to convey exactly the ideas that are to be expressed: sometimes comparisons are made; on other occasions thoughts are set in contrast; often, quite intentionally, one thing is said when just the opposite is meant, and there are times when words expressing the same idea, are deliberately repeated. These devices are known as Figures of Speech, and they are employed to give additional force to language.

By way of illustration, take a simple example and develop it—

1. There was an explosion.
2. There was a terrible and sudden explosion.
3. There was an explosion that sounded like a deafening peal of thunder.
4. The explosion was thunder to all who were near.

The first example merely states the fact in an ordinary way; the second case adds to the idea by making use of adjectives; in the third instance a definite comparison has been made, while in the fourth a comparison is implied but not actually stated.

Figures of speech are useful aids to both writing and speaking, and the following are the ones most frequently employed—

Simile. This is possibly the most commonly used figure of speech, and it indicates a resemblance between two things that have also many points of difference. It is a perfectly natural thing for the meaning of an expression to be emphasized by saying that a certain thing is like something else, and when this is done, a simile is used. Remember that when a figure of speech is employed, it should add force to what is said; do not, therefore, use worn-out expressions such as, "beat like a drum," "hot as a fire," because these are so

commonplace that they do not arrest attention. Notice the following examples—

Then felt I like some watcher in the skies
When a new planet swims into his ken. (KEATS.)
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear. (SHAKESPEARE.)

Metaphor. In a simile two things are compared and both sides of the comparison are stated. Sometimes, however, a comparison is implied but only one side is stated and this is called a Metaphor. "The man behaves like a brute" is a simile; but in the expression "The man is a brute" the simile has been changed into a metaphor.

Antithesis. In many things, contrast is employed so that one extreme helps to emphasize another that is opposed to it; in a similar way antithesis places strong contrasts of thought together to produce effect—

He works hard but he does nothing.
The man is little in stature but big in mind.

Climax. This word is derived from a Greek word meaning a ladder, and so a climax suggests climbing step by step to the top of a ladder of thought. It begins at the lowest stage and ascends until the desired effect is reached—

First of all he dreamt, and then the dream became a vision, and the vision was constantly before him until it was an impelling force urging him to action: with action came success, and success meant the abolition of the evil he had set himself out to destroy.

Anticlimax or Bathos. This is exactly opposed to climax; the thought begins at the highest level and descends. This figure is often used to produce a humorous effect—

He lost himself in wonder as he looked upon the glorious scenery of the country; he lost himself in amazement as he meditated upon its romantic history; he lost himself in admiration as he realized the wonderful progress of the people; he lost his way, and he lost sixpence!

Sarcasm. An expression by the use of which it is intended to scorn, to ridicule, or to wound. Be very careful in using this figure; remember that the wound from a word can be felt long after a blow is forgotten—

If you were a little cleverer, you might qualify for an asylum.
You are almost good looking enough for a scarecrow.

Irony. A figure of speech employed to create an impression by using words that are exactly opposed to the meaning intended—

You refuse to help me? Well, you are a nice specimen of a friend!
It was a pleasant experience, walking in the rain until we were wet through!

Hyperbole. This is an exaggerated expression, used deliberately in order to add to the effect—

"Not all the perfumes of Arabia can sweeten this little hand."
(SHAKESPEARE.)

Repetition. Very often words or ideas are purposely repeated for the sake of emphasis. Care, however, must be taken when this is done, because misplaced repetition becomes monotony—

Happy, happy, happy pair!
None but the brave,
None but the brave
None but the brave deserves the fair!
(DRYDEN.)

The Bible is a wonderful storehouse of expressions enriched by figurative language, and the following examples taken from it are worthy of special consideration: notice the beauty of the language and the force of the figure used.

A poor man that oppresseth the poor is like a sweeping rain which leaveth no food.

Thy word is a lamp unto my feet and a light unto my path.
The ungodly are not so but are like the chaff which the wind driveth away.

No doubt ye are the people and wisdom shall die with you.

Yet man is born unto trouble as the sparks fly upward.

If thou hast run with the footmen and they have wearied thee, how canst thou contend with horses? and if in the land of peace wherein thou trustedst, they wearied thee, then how wilt thou do in the swelling of Jordan.

For as the crackling of thorns under a pot, so is the laughter of a fool.

The legs of the lame are not equal: so is a parable in the mouth of fools.

As snow in summer, and as rain in harvest, so is honour not seemly for a fool.

He that hath no rule over his own spirit is like a city that is broken down, and without walls.

As he that taketh away a garment in cold weather and as vinegar upon nitre, so is he that singeth songs to an heavy heart.

A word fitly spoken is like apples of gold in pictures of silver.

Confidence in an unfaithful man in time of trouble is like a broken tooth and a foot out of joint.

EXERCISE XIII

1. Name the figures of speech employed in the following expressions—

(a) All the eloquence in the world would not succeed in extracting a penny from a person like old Scrooge.

(b) His mind was like a garden that has become overgrown with weeds.

(c) Teacher: "What is punctuation?"

Pupil: "Coming early, sir."

Teacher: "My word, you are a wonderfully clever boy!"

(d) There was a noise as if the wind were sweeping through a wood; then it became a noise that sounded like guns booming, not very far away; louder, louder, and louder it grew until there was a noise that was thunder to our ears: then the torrent burst forth and rushed down the mountain side.

(e) The insurance company acquired such a habit of generosity, that when its own offices were burned down, it sent a claim to itself and rejected it!

(f) A strong man is master of himself, and is like a rock that is unshaken even when storms assail it; but a weak person is a leaf that is trembling in the breeze.

(g) We had a delightful holiday—it rained every day!

(h) Opportunities come knocking at your door; if you are wise you will let them in, but foolish people turn them away.

(i) The singer affirmed that she had lost her voice and the manager retorted that he did not know she had ever possessed one.

(j) It's a glorious thing when dangers bring

You a call to fight for the nation;

And when you go if you'll let me know

I will see you off at the station.

(k) Hope is a beacon that will light up the pathway of life and help us to see our way when difficulties are like darkness around us.

CHAPTER XIV

LETTER WRITING

LETTER writing is an important branch of composition: we correspond with our relatives, our friends, our customers, our employers, and sometimes with our enemies! In business, however, correspondence is of great importance and, this being so, the remarks that follow have special reference to the writing of letters for commercial purposes, but most of these remarks are equally applicable to other types of correspondence.

John Ruskin makes the statement, "You cannot talk to your friend in India; if you could, you would; you write instead:" this gives the sole reason for writing a letter, it is a substitute for the spoken word. If, by some magic power, the person to whom the letter is addressed could be made to appear, then the message could be given to him without the formality of writing it down. This, however, is impossible, and so the letter must be made the representative of the writer and, as such, the aim must be to make it just as effective as a personal interview.

First of all, then, the letter must have the impress of personality. It can be made an efficient salesman, a solver of difficulties, a powerful appeal for help, a giver of instructions; but it can accomplish these things satisfactorily only when it has behind it the personality of the writer.

A business letter is a composition with a definite end in view: that of imparting some information or making some request; and it follows that, like a composition on any other subject, it must conform to the rules of clearness, careful choice of words, punctuation, spelling, and grammar. These are points of special importance, since the letter is not only to be representative of the writer, but also of the firm in whose interests it is written.

A letter should be composed so that there is absolutely no doubt in the mind of the recipient as to the meaning intended; correspondence that needs to be queried causes delay, and delay means loss of money. Choice of words will effectively

abolish the use of such meaningless phrases as "we beg to send," "re the same," "awaiting your favour" or "your good-selves": a moment's thought will always convince the writer that a better mode of expression can be substituted. Errors in grammar or spelling should certainly find no place in the correspondence of a business house.

The letter should be courteous in its tone, confined to one subject and, in so far as is consistent with clearness, worded as briefly as possible. The arrangement of the letter on the paper should tend to give a pleasing effect: there should be a margin on the left-hand side, and each paragraph correctly indented; in the case of a written communication the handwriting should be above reproach.

The top right-hand corner of a letter is reserved for the address of origin, followed by the date. On the left side there should be the name and address of the person to whom the letter is being sent, this is essential for future reference. Next, should come the salutation, the body of the letter, and the close: the following example shows the method usually adopted in setting out a letter—

80 LONDON RD.,
York.

15th October, 193-

MESSRS. WILSON & Co., LTD.,
5 York St.,
Liverpool.

Dear Sirs,

Body of letter.

Yours faithfully,
for East & Co., Ltd.,
E. BROWN (*Secretary*).

In business letters certain abbreviations are used, and the following list gives the recognized form of those most frequently required—

a/c	= account	<i>et seq.</i>	= and that which follows
<i>ad lib</i>	= at pleasure	f.a.s.	= free alongside ship
a.m.	= morning	f.o.b.	= free on board
B/E	= Bill of Exchange	f.o.c.	= free of charge
B/L	= Bill of Lading	f.o.r.	= free on rail
cent	= hundred	fo. or fol.	= folio
<i>cf. or cp.</i>	= compare	i.e.	= that is
c.i.f.	= cost, insurance, and freight	inst.	= instant (the present month)
C/N	= Credit Note	Messrs.	= gentlemen
c/o	= care of	<i>per pro.</i>	= on behalf of
C.O.D.	= Cash on Delivery	p.m.	= afternoon
Cr.	= Credit or Creditor	<i>pro tem.</i>	= for the time being
cum div.	= with dividend	<i>prox.</i>	= <i>proximo</i> (next month)
C.W.O.	= Cash with Order	Ref.	= reference
D/N	= Debit Note	R.S.V.P.	= please reply
Do.	= Ditto (the same)	<i>ult.</i>	= <i>ultimo</i> (1st month)
D/S	= days after sight	viz.	= namely
e.g.	= for example		
ex div.	= exclusive of dividend		

EXERCISE XIV

1. Write a reply to the following letter—

6 WEST ST.,
MANCHESTER.
15th October, 193-.

MESSRS. EASTWOOD & WATSON, LTD.,
8 North St.,
Bolton.

Dear Sirs,

With reference to our order No. 2478 dated the 3rd October, we wish to point out that the twelve Account Books have not yet been received.

When you acknowledged the order, you promised to complete it within ten days, and the delay is causing us great inconvenience.

Will you please inform us, as soon as possible, when you will be able to let us have delivery.

Yours faithfully,
for Knight & Day, Ltd.,
E. SELBY (Manager).

2. Write the following letters—

- Refusing an invitation.
- To a customer apologizing for a mistake.
- To your manager applying for an increase in salary.
- To a friend who is ill.
- To your father, describing your new situation.

3. Conduct the following correspondence—
 - (a) From firm A to firm B asking for a representative to call.
 - (b) From firm B to firm A arranging the visit.
 - (c) From firm A to firm B confirming order given to representative.
4. Write a letter to the Manager of a Cotton Mill, asking permission to pay a visit to the factory. Give all details that you consider necessary.
5. You are insured against personal accident. Write a letter to your Insurance Company reporting an accident you have sustained and making a claim.
6. Your schoolmaster has sent to you a testimonial to help you in your attempt to obtain a situation. Write an acknowledgment of this testimonial.

CHAPTER XV

LITERATURE

A COURSE in English would be lacking in its essential feature, if it failed to make some reference to the great heritage of English Literature.

The literature of a country is the highest form of expression in the language of that country, and since all noble thoughts are born of deep experience, to cultivate a knowledge of literature means to penetrate the thoughts of the greatest minds and, at the same time, share in their personal experiences.

Some of the great writers have communed with Nature and have left behind them a record of their impressions: others have known sorrow, difficulty, or loneliness and the records of these, expressed in words that will never die, tell how they have been brave to face the problems that beset them, and how, in the end, they have been strengthened and helped by the experiences through which they have passed. Some have seen evil in the world, and have been filled with a burning zeal to replace the evil by the good, and their writings paint a picture of things beautiful and attractive.

In English there is a wonderful treasure house of great literature, and the student is strongly urged to make this treasure house his own. Poets and sages, dramatists and tellers of stories, teachers and thinkers; all these have recorded their thoughts and experiences in beautiful language, and have bequeathed them freely to those who come after.

The outline that follows names some of the famous writers in English, and the student will see that his choice is unlimited—

Geoffrey Chaucer (1340-1400). A kind and genial student of human nature and an expert in the art of story-telling. He was one of the earliest and greatest of English poets: his masterpiece is *The Canterbury Tales*.

Edmund Spenser (1552-1599). Writer of *The Faerie Queene* and an acknowledged expert in writing poetry.

Lord Bacon (1561-1626). Famous as an essay writer, and one of the creators of our modern prose.

William Shakespeare (1564-1616). Our greatest dramatist: displayed a great knowledge of human character and had a wonderful command

of language. *Romeo and Juliet*, *Julius Caesar*, *Merchant of Venice*, *Hamlet*, *Macbeth*, *Othello*, *The Winter's Tale*, *The Tempest* are among his greatest plays.

Robert Herrick (1591-1674). One of our best lyric poets. His poems are collected in a volume entitled *Hesperides*.

John Milton (1608-1674). Great poet and prose writer. *Paradise Lost* is one of the greatest literary productions in the world's history.

John Bunyan (1628-1688). Writer of the famous allegory *The Pilgrim's Progress*, a book that has been translated into over a hundred languages.

John Dryden (1631-1700). A writer of satirical poetry. *Absalom and Achitophel*, *Annus Mirabilis*, *The Hind and the Panther*, *Alexander's Feast* are his best-known works.

Joseph Addison (1672-1719). Famous for his work in connection with the *Spectator* and *The Tatler*. His prose writings reached a high standard of perfection.

Alexander Pope (1688-1744). Writer of *The Rape of the Lock*, *Essay in Criticism*, *Essay on Man*, *The Dunciad*. A poet who added a considerable number of phrases to our language.

Henry Fielding (1707-1754). One of the earliest novelists: his chief works are *Joseph Andrews*, *Tom Jones*, *Amelia*.

Samuel Johnson (1709-1784). A great figure in English literature. *The Vanity of Human Wishes*, *Irene*, *Rasselas*, *Lives of the Poets*, *The Dictionary of the English Language*: these typify the great learning of Johnson.

Oliver Goldsmith (1728-1774). Wrote *The Citizen of the World*, *The Traveller*, *The Deserted Village*, *She Stoops to Conquer*, *The Good-natured Man*.

Robert Burns (1759-1796). A very great lyric poet. Much of his work was in the Scottish dialect, and many of his poems are wonderfully beautiful in their simplicity.

William Wordsworth (1770-1850.) A great poet who taught the lessons he himself had learned from communion with Nature. His *Ode on the Intimations of Immortality* is one of his greatest poems.

Sir Walter Scott (1771-1832). Wrote the series known as the *Waverley Novels*, and also some verse romances: *The Lady of the Lake*, *Marmion*, *The Lay of the Last Minstrel*.

Charles Lamb (1775-1834). Famous for his series of delightful sketches. *The Essays of Elia*.

Jane Austen (1775-1817). One of the best-known women novelists. Wrote *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, and other stories of the domestic type.

Percy Bysshe Shelley (1792-1822). A lyric poet of great power. Wrote *The Cenci*, *Prometheus Unbound*, *Adonais*, *Ode to the West Wind*, *Ode to a Skylark*.

John Keats (1795-1821). A poet who "loved the principle of beauty in all things." *Endymion*, *Lamia*, *Isabella*, *The Eve of St. Agnes*, *Hyperion*, are among his best-known works.

Thomas Carlyle (1795-1881). A forceful writer. Wrote *Sartor Resartus*, *The French Revolution*, *Heroes and Hero Worship*, *Past and Present*, *Cromwell's Letters and Speeches*.

Thomas Babington Macaulay (1800-1859). One of our most brilliant prose writers. His best-known works are *The History of England* and *Essays*.

Alfred Tennyson (1809-1892). A famous poet and an acknowledged master in the use of words.

William Makepeace Thackeray (1811-1863). A novelist and a writer of excellent prose. His famous books are *Vanity Fair*, *Henry Esmond*, and *The Newcomes*.

Charles Dickens (1812-1870). A novelist who created a large number of characters that have become immensely popular. *Pickwick Papers*, *Oliver Twist*, *Nicholas Nickleby*, *Dombey & Son*, *A Tale of Two Cities* are some of his productions.

Robert Browning (1812-1889). A brilliant dramatist and poet. *Paracelsus*, *Strafford*, *Pippa Passes*, *Men and Women*, *The Ring and the Book*; these are some of his works.

Charlotte Brontë (1816-1855). One of a very talented family whose pathetic story has been so well told by Mrs. Gaskell. Wrote *Jane Eyre* and *Shirley*.

"George Eliot" (Mary Ann Evans, 1819-1880). Was one of the foremost women writers. Among her novels are *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Middlemarch*, *Romola*. George Meredith (1828-1909). Author of a number of novels: *The Ordeal of Richard Feverel*, *Vittoria*, *Beauchamp's Career*, *Diana of the Crossways*, *Rhoda Fleming*.

Thomas Hardy (1840-1929). Poet and novelist. Wrote *Under the Greenwood Tree*, *Far from the Madding Crowd*, *The Woodlanders*, *Tess of the D'Urbervilles*.

Robert Louis Stevenson (1850-1894). Essayist and novelist. His best-known works are *Treasure Island*, *Kidnapped*, *Catriona*, *Virginibus Puerisque*.

Sir Arthur Conan Doyle (1859-1930). A popular writer of short stories and creator of the famous *Sherlock Holmes* series.

John Galsworthy (born 1867). Novelist and playwright. His outstanding work is the *Forsyte Saga*.

This list is a mere skeleton, but it is a sufficient indication of the vast treasure that lies in the field of English Literature. Poetry and romance, travel and biography, philosophy and drama—all these are within the reach of those who will but take possession of them.

The aim of this book has been to place in the hands of the student certain instruments—word study, grammar, paraphrasing, and the like—and the endeavour has been to make these instruments effective. It is for you now to use them and to dig deeply in the vast treasure store of literature. When you have caught the enthusiasm of the great minds whose experiences you are sharing, you may find the power to continue the glorious work in which they played so great a part.

EXTRACTS FROM ENGLISH LITERATURE

THE BURNING ZEAL OF A PATRIOT

By the rivers of Babylon, there we sat down, yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof.

For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, "Sing us one of the songs of Zion."

How shall we sing the Lord's song in a strange land?

If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth if I prefer not Jerusalem above my chief joy.

(THE BIBLE. Psalm 137, verses 1-6.)

A SIMPLE STORY OF HUMAN COMPASSION

A certain man went down from Jerusalem to Jericho and fell among thieves, which stripped him of his raiment and wounded him and departed, leaving him half dead.

And by chance there came down a certain priest that way; and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side.

But a certain Samaritan, as he journeyed, came where he was: and when he saw him he had compassion on him and went to him and bound up his wounds, pouring in oil and wine, and set him on his own beast and brought him to an inn and took care of him.

And on the morrow when he departed, he took out two pence, and gave them to the host and said unto him, "Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee."

(THE BIBLE. Luke, chapter X, verses 30-35.)

THE GREATNESS OF LOVE

Let me not to the marriage of true minds

Admit impediments. Love is not love,
Which alters when it alteration finds;

Or bends, with the remover to remove:

O no! it is an ever-fixed mark,

That looks on tempests, and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error, and upon me proved.

I never writ, nor no man ever loved.

SHAKESPEARE, *Sonnet*.

THE SUPREME HEIGHT OF HUMAN SACRIFICE

"I am the Resurrection and the Life, saith the Lord: he that believeth in Me, though he were dead, yet shall he live: and whosoever liveth and believeth in Me, shall never die."

The murmuring of many voices, the upturning of many faces, the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water, all flashes away. Twenty-three.

They said of him, about the city that night, that it was the peacefullest man's face ever beheld there. Many added that he looked sublime and prophetic.

One of the most remarkable sufferers by the same axe—a woman—had asked at the foot of the same scaffold, not long before, to be allowed to write down the thoughts that were inspiring her. If he had given any utterance to his, and they were prophetic, they would have been these—

"I see the lives for which I lay down my life, peaceful, useful, prosperous and happy, in that England which I shall see no more. I see her with a child upon her bosom, who bears my name. I see her father aged and bent, but otherwise restored, and faithful to all men in his healing office, and at peace . . .

"I see that I hold a sanctuary in their hearts and in the hearts of their descendants, generations hence. I see her, an old woman, weeping for me on the anniversary of this day. I see her and her husband, their course done, lying side by side in their last earthly bed, and I know that each was not more honoured and held sacred in the other's soul than I was in the souls of both.

"I see that child who lay upon her bosom and who bore my name, a man, winning his way up in that path of life which once was mine. I see him winning it so well, that my name is made illustrious there by the light of his. I see the blots I threw upon it, faded away. I see him, foremost of just judges and honoured men, bringing a boy of my name, with a forehead that I know and golden hair, to this place—then fair to look upon, with not a trace of this day's disfigurement—and I hear him tell the child my story, with a tender and a faltering voice.

"It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."

(CHARLES DICKENS, *A Tale of Two Cities*.)

EDUCATION ON A PRACTICAL BASIS

"This is the first class in English spelling and philosophy, Nickleby," said Squeers, beckoning Nicholas to stand beside him. "We'll get up a Latin one, and hand that over to you. Now, then, where's the first boy?"

"Please, sir, he's cleaning the back parlour window," said the temporary head of the philosophical class.

"So he is, to be sure," rejoined Squeers. "We go upon the practical mode of teaching, Nickleby; the regular education system. C-l-e-a-n, clean, verb active, to make bright, to scour. W-i-n, win, d-e-r, der, winder, a casement. When the boy knows this out of the book, he goes and does it. It's just the same principle as the use of the globes. Where's the second boy?"

"Please, sir, he's weeding the garden," replied a small voice.

"To be sure," said Squeers, by no means disconcerted. "So he is. B-o-t, bot, t-i-n, tin, bottin, n-e-y, ney, bottinney, noun substantive, a knowledge of plants. When he has learned that bottinney means a knowledge of plants, he goes and knows 'em. That's our system, Nickleby; What do you think of it?"

"It's a very useful one, at any rate," answered Nicholas.

"I believe you," rejoined Squeers, not remarking the emphasis of his usher. "Third boy, what's a horse?"

"A beast, sir," replied the boy.

"So it is," said Squeers. "Ain't it, Nickleby?"

"I believe there is no doubt of that, sir," answered Nicholas.

"Of course there isn't," said Squeers. "A horse is a quadruped, and quadruped's Latin for beast, as everybody that's gone through the grammar knows, or else where's the use of having grammars at all?"

"Where, indeed!" said Nicholas abstractedly.

"As you're perfect in that," resumed Squeers, turning to the boy, "go and look after my horse, and rub him down well, or I'll rub you down. The rest of the class go and draw water up, till somebody tells you to leave off, for it's washing day to-morrow, and they want the coppers filled."

So saying, he dismissed the first class to their experiments in practical philosophy, and eyed Nicholas with a look, half cunning and half doubtful, as if he were not altogether certain what he might think of him by this time.

"That's the way we do it, Nickleby," he said, after a pause.

Nicholas shrugged his shoulders in a manner that was scarcely perceptible, and said he saw it was.

"And a very good way it is, too," said Squeers. "Now just take them fourteen little boys and hear them do some reading, because, you know, you must begin to be useful. Idling about here won't do."

(CHARLES DICKENS, *Nicholas Nickleby*.)

A CITY HUSHED TO SILENCE

WESTMINSTER BRIDGE

Earth has not anything to show more fair:

Dull would he be of soul who could pass by

A sight so touching in its majesty:

This City now doth, like a garment, wear

The beauty of the morning; silent, bare,

Ships, towers, domes, theatres, and temples lie

Open unto the fields, and to the sky;

All bright and glittering in the smokeless air.

Never did sun more beautifully steep

In his first splendour, valley, rock, or hill;

Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:

Dear God! the very houses seem asleep;

And all that mighty heart is lying still!

WILLIAM WORDSWORTH.

WHAT A BOOK REALLY IS

A book is essentially not a talked thing, but a written thing; and written, not with a view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would—the volume is the mere multiplication of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere conveyance of voice. But a book is written, not to multiply the voice, merely, not to carry it merely, but to perpetuate it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things manifest to him;—this, the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down for ever; engrave it on a rock, if he could; saying, "This is the best of me; for the rest, I ate and drank, and slept, loved, and hated, like another; my life was as the vapour, and is not; but this I saw and knew; this, if anything of mine, is worth your memory." That is his "writing": it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. That is a "Book."

(JOHN RUSKIN, *Sesame and Lilies*.)

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A GLIMPSE OF THE SEA

At length our walk was ended. The increasing height and boldness of the hills had for some time intercepted the prospect; but on gaining the summit of a steep acclivity, and looking downward, an opening lay before us, and the blue sea burst upon our sight! deep violet blue,—not deadly calm but covered with glinting breakers—diminutive white specks twinkling on its bosom, and scarcely to be distinguished by the keenest vision, from the little sea-mews that sported above, their white wings glittering in the sunshine; only one or two vessels were visible; and those were far away.

(ANNE BRONTË, *The Tenant of Wildfell Hall*.)

THE MIND OF A MISER

As soon as he was warm he began to think it would be a long while to wait till after supper before he drew out his guineas, and it would be pleasant to see them on the table before him as he ate his unwonted feast. For joy is the best of wine, and Silas's guineas were a golden wine of that sort.

He rose and placed his candle unsuspectingly on the floor near his loom, swept away the sand without noticing any change, and removed the bricks. The sight of the empty hole made his heart leap violently, but the belief that his gold was gone could not come at once—only terror, and the eager effort to put an end to the terror. He passed his trembling hand all about the hole, trying to think it possible that his eyes had deceived him; then he held the candle in the hole and examined it curiously, trembling more and more. At last he shook so

violently that he let fall the candle, and lifted his hands to his head, trying to steady himself, that he might think. Had he put his gold somewhere else, by a sudden resolution last night, and then forgotten it?

Again he put his trembling hands to his head, and gave a wild ringing scream, the cry of desolation. For a few moments after, he stood motionless, but the cry had relieved him from the first maddening pressure of the truth. He turned and tottered towards his loom, and got into the seat where he worked, instinctively seeking this as the strongest assurance of reality.

(GEORGE ELIOT, *Silas Marner*.)

JACK FROST PLAYS HAVOC

That night, such a frost ensued as we had never dreamed of, neither read in ancient books, or histories of Frobisher. The kettle by the fire froze, and the crock upon the hearth-cheeks; many men were killed, and cattle rigid in their head ropes. Then I heard that fearful sound, which never I had heard before, neither since have heard (except during that same winter), the sharp yet solemn sound of trees, burst open by the frost-blow. Our great walnut tree lost three branches, and has been dying ever since; though growing meanwhile, as the soul does. And the ancient oak at the cross was rent, and many score of ash trees. But why should I tell all this? the people who have not seen it (as I have) will only make faces, and disbelieve; till such another frost comes; which perhaps may never be.

(R. D. BLACKMORE, *Lorna Doone*.)

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SUNDAY IN THE COUNTRY

You might have known it was Sunday if you had only waked up in the farm-yard. The cocks and hens seemed to know it, and made only crooning, subdued noises; the very bull-dog looked less savage, as if he would have been satisfied with a smaller bite than usual. The sunshine seemed to call all things to rest and not to labour: it was asleep itself on the moss-grown cow-shed; on the group of white ducks nestling together with their bills tucked under their wings; on the old black sow stretched languidly on the straw, while her largest young one found an excellent spring-bed on his mother's fat ribs; on Alick the shepherd, in his new smock-frock, taking an uneasy siesta, half-sitting, half-standing on the granary steps. Alick was of the opinion that church, like other luxuries, was not to be indulged in often by a foreman who had the weather and the ewes on his mind. "Church! nay—I'n gotten summat else to think on," was an answer which he often uttered in a tone of bitter significance that silenced further question. I feel sure Alick meant no irreverence; indeed, I know that his mind was not of a speculative, negative cast, and he would on no account have missed going to church on Christmas Day, Easter Sunday, and "Whissuntide." But he had a general impression that public worship and religious ceremonies, like other non-productive employments, were intended for people who had leisure.

(GEORGE ELIOT, *Adam Bede*.)

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| Clays and Clay Products. (SEARLE.) | Gas and Gas Making. (WEBBER.) |
| Clocks and Watches. (OVERTON.) | Glass and Glass Making. (MARSON.) |
| Clothing Industry, The. (POOLE.) | Gloves and the Glove Trade. (ELLIS.) |
| Cloths and the Cloth Trade. (HUNTER.) | Gold. (WHITE.) |
| Coal. (WILSON.) | Gums and Resins. (PARRY.) |
| Coal Tar. (WARNES.) | Incandescent Lighting. (LEVY.) |
| Coffee—From Grower to Consumer. (KEABLE.) | Ink. (MITCHELL.) |
| Cold Storage and Ice Making. (SPRINGETT.) | Iron and Steel. (HOOD.) |
| Concrete and Reinforced Concrete. (TWELVETREES.) | Ironfounding. (WHITELEY.) |
| Copper—From the Ore to the Metal. (PICARD.) | Jute Industry, The. (WOODHOUSE and KILGOUR.) |
| Cordage and Cordage Hemp and Fibres. (WOODHOUSE and KILGOUR.) | Knitted Fabrics. (CHAMBERLAIN and QUILTER.) |
| Corn Trade, The British. (BARKER.) | Lead, including Lead Pigments. (SMYTHE.) |
| Cotton. (PEAKE.) | Leather. (ADCOCK.) |
| | Linen. (MOORE.) |
| | Locks and Lock Making. (BUTTER.) |
| | Match Industry, The. (DIXON.) |
| | Meat Industry, The. (WOOD.) |

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Common Commodities and Industries—contd.

Motor Industry, The. (WYATT.)	Stones and Quarries. (HOWE.)
Nickel. (WHITE.)	Straw Hats. (INWARDS.)
Oil Power. (NORTH.)	Sugar. (MARTINEAU.) (Revised by EASTICK.)
Oils. (MITCHELL.)	Sulphur and Allied Products. (AUDEN.)
Paints and Varnishes. (JENNINGS.)	Talking Machines. (MITCHELL.)
Paper. (MADDOX.)	Tea. (IBBETSON.)
Patent, Smokeless, and Semi-Smokeless Fuels. (GREENE and PERKIN.)	Telegraphy, Telephony, and Wireless. (POOLE.)
Perfumery, The Raw Materials of. (PARRY.)	Textile Bleaching. (STEVEN.)
Photography. (GAMBLE.)	Timber. (BULLOCK.)
Platinum Metals, The. (SMITH.)	Tin and the Tin Industry. (MUNDEY.)
Player Piano, The. (WILSON.)	Tobacco. (TANNER.) (Revised by DREW.)
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Rice. (DOUGLAS.)	Wall Paper. (WARD.)
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Salt. (CALVERT.)	Wheat and Its Products. (MILLAR.)
Shipbuilding and the Shipbuilding Industry. (MITCHELL.)	Wine and the Wine Trade. (SIMON.)
Silk. (HOOPER.)	Wool. (HUNTER.)
Silver. (WHITE.)	Worsted Industry, The. (DUMVILLE and KERSHAW.)
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